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LITERATURE

Four Years in Ashantee. By the Missionaries Ramseyer and Kühne. Edited by Mrs. Weitbrecht. With Introduction by Rev. Dr. Gundert, and Preface by Prof. Christlieb, D.D. (Nisbet & Co.)

THE interest, somewhat artificially excited, in the affairs of Western Africa has, to a great extent, died away. Still this book is acceptable since it describes for us a remarkable nation from a novel standpoint; for as Dr. Gundert justly says, the circumstances in which Messrs. Ramseyer and Kühne were placed were peculiar. "Europeans, whether travellers, merchants, residents, or missionaries, when they cross the path of, or come in contact with, the negro, commonly do so from a position of superiority. They look from above, but these men saw all from below; the white man was the slave, the negro the master." Prof. Christlieb calls both Mr. Ramseyer and Mr. Kühne missionaries and martyrs; but only Mr. Ramseyer can be properly described as a missionary, for we are expressly told in the Introductory Chapter that Mr. Kühne had joined Mr. Ramseyer as a merchant; and the claim to martyrdom set up for them seems to us to rest on a very slight foundation. Their captivity was the result of their own obstinacy in remaining at Anum after every one had abandoned it, and in the face of repeated remonstrances from some of the inhabitants. No good purpose was to be served by staying, and their captivity was not, therefore, a danger deliberately incurred in order the better to carry out their duty. The fact is, they did not believe that the Ashantees would molest them. Nor do we think so much need have been said by Prof. Christlieb about the cruel privations endured by them. It was scarcely to be expected that, under any circumstances, a residence at Coomassie would be considered pleasant by a European; yet after their arrival there, they had, with the exception of a certain amount of restraint frequently relaxed, little to complain of. The King really seems to have had a regard for them, and, for an African, was both liberal and punctual in the payment of subsistence money, and in gifts in kind. A large portion of the supplies sent to them was allowed to reach them, and, though there were occasional grounds for alarm, their lives never seem to have been in serious danger. It is but just to say that Mr. Ramseyer, who is apparently the sole writer of the journal, speaks of his treatment in a manly way, and gives credit to the King for all acts of kindness. Coffee Calcalli has been spoken of as a blood-thirsty tyrant, who does not possess a redeeming virtue. This estimate, to judge from the book before us, is incorrect. The system of government was brutal and sanguinary; but it was only continued, not aggravated, by the King, who personally showed himself to be not at all a bad man, according to an African standard.

Mr. and Mrs. Ramseyer, with their infant, and Mr. Kühne were, as might have been anticipated, and as had been foretold, carried off by the Ashantees. During their journey, they suffered terribly from the length of the

marches and from scarcity of food, and were also, when not travelling, frequently secured by fetters. Their misery was also increased by the gradual wasting away of the child, who died at the beginning of August, 1869, *i.e.*, two months after the capture of the party. A messenger had been sent to the King to announce the serious illness of the child, and to ask for a milch cow. On the day of the child's death, the messenger returned, accompanied by "an ambassador, wearing a large round gold plate on his breast. They were followed by two soldier boys, bearing six ells of coloured cloth, a third with a sugar loaf in a brass plate on his head, and a fourth with a stately ram. The King sent us greeting, and was grieved to hear of the illness of our child; a milch cow could not be found, but the cloth, he said, would form a bed, and the ram and sugar would be useful; he had also sent some gold dust, in value about nine dollars, of which Agæana took possession." Nor was it only the King who showed compassion for the captives in their grief. When the child was dying, the inhabitants of the town where they were detained constantly came to make inquiries and offer sympathy, while the local queen "brought eggs, and tried to comfort us with the assurance that if we saw the King the child would recover." When the heart-stricken parents were praying over their babe's dead body, the people "came to the door of the corpse, and looked sadly and earnestly at the room." Surely it is unjust to represent people capable of such manifestations of feeling as utterly wanting in heart and humanity. The death of the child occurred at Totorase, where they halted for ten days. They had, during that time, little to complain of as regarded treatment. From Totorase they were taken to Abankaro, a place nearer the capital, and remained there for six months. There they were joined by M. Bonnat, a French merchant, who had also been captured by the Ashantees in their raid.

At length, on the 5th of December, 1870, after several intermediate changes, the prisoners found themselves in Coomassie. For the account of their personal adventures during their stay in the capital we must refer the reader to the book before us, as we have more interesting matters to deal with, *i.e.*, the manners and customs prevailing at the seat of the Ashantee empire. The royal authority is maintained by a carefully-organized system of espionage and the most relentless severity. The King has about a thousand *kra*, a word which signifies the king's soul. They are put to death when he dies, and are, consequently, extremely careful to watch over his safety. Should one of the *kra* die during the lifetime of the King, all his money and jewelry go to the monarch. Indeed most of the free people in Coomassie hold office of some sort, and on their death the King seizes their property. A public court is held every Friday for the trial of offenders. If the testimony is deemed insufficient, the accuser takes an oath that his evidence is true. If the accused persists in his innocence, he is forced to chew a piece of odum wood and afterwards to drink a pitcher of water. If he is sick in consequence, he is deemed innocent, and the accuser is put to death. If, on the contrary, no ill effects ensue, the accused is considered guilty, and suffers capital punishment. This

seems barbarous to us, but we must remember that it is not so long since the trial by ordeal was abolished in England. The Ashantee code is, however, terribly severe. In the book under review a list is given of ten different offences which are occasionally punished with death; and we are told that the list is far from being complete. The offences mentioned are of the most trivial nature. For instance, no one may whistle in Coomassie; no egg must be allowed to fall and break in the streets; no drop of palm oil may be spilt in the streets. Murderers are put to death with the most horrible tortures. One such execution took place during Mr. Ramseyer's captivity in Coomassie, and is described with painful minuteness in the following passage:—

"On June 5, a murderer, with his hands bound behind him, a knife through his cheek, and two forks piercing his back, was dragged by a rope past our rooms. Others had been thus tortured already in various ways, the vital parts of the body not being wounded. Commencing at mid-day, the punishment increased in intensity till eight o'clock, when the poor wretch was gashed all over, his arms cut off, and himself compelled to dance for the amusement of the King before being taken to the place of execution. If he could not or would not dance, lighted torches were applied to his wounds; to escape this excessive torture he made the greatest efforts to move, until the drum was beaten and the head cut off. Some victims thus lost several of their limbs, or were pierced by an iron rod through the calves of both legs or other parts; and yet murders were far more frequent here than in the British protectorate."

Let us, however, turn from the revolting topic of executions and sacrifices, and make a few remarks on the subject of the King's power. He is by no means so uncontrolled a despot as is generally supposed. Nominally absolute, he is, in most important matters, obliged to yield to the will of his council. This council, called Asantee Kotoko, is composed of the King, the Queen, the three first chiefs of the kingdom, and a few of the nobles of Coomassie. It transacts all ordinary business and tries all accused persons. The King may commute the punishment of death, but in some cases he is compelled to accept the decision of the council. In important matters all the chiefs are assembled, "but they are sure to vote in accordance with the view of the council, for who would dare to oppose the Kotoko?" Had the King been free to act according to his own judgment, it would seem probable that war with the British would never have taken place; but as it was with the Emperor Napoleon in 1870, so it was to a certain extent with Coffee Calcalli. If he wished to retain his crown he must fight. The captives say:—"We believe that war had been decided on for months, and had been wished for and planned for years; not by the King, but by his great men, whose influence he could not resist, though his predecessor had made short work with any one attempting to dictate to him."

The real cause of the war was that the British had refused for ten years to give up the Chief Gjanin, who had escaped to the coast. Be that as it may, we are convinced that a more vigorous line of conduct on our part would, probably, have averted hostilities. It is a question whether the campaign of Sir Garnet Wolseley was, regarded from a political point of view, a success or not. The King is evidently not wanting in ability or judgment,

or, considering his circumstances, in enlightened ideas. He was quite aware of the advantages of unrestricted commercial intercourse with the coast, and disposed to be a loyal ally. We had, however, left him no option between insolence and abject submission. In the struggle he was worsted, his capital taken, and his power weakened. Since then the Ashantee empire has been falling to pieces, and instead of a single powerful state we shall have in future to deal with several petty tribes. Will civilization and commerce be facilitated thereby? We think not.

A CHINESE LIFE OF BUDDHA.

The Romantic Legend of Sākya Buddha: from the Chinese-Sanskrit. By Samuel Beal. (Trübner & Co.)

MR. BEAL may fairly claim to be considered the exponent of Chinese Buddhism. He has dealt with it in all its phases. In his earliest work he recounted the travels of Buddhist pilgrims; in his 'Catena of Buddhist Scriptures' he opened to view the esoteric and exoteric doctrines of that faith; and, in the volume before us, he gives us the life of Sākya Muni as it is related in the Chinese version of the 'Abhinishkramana Sūtra.' Those who are acquainted with the old Christian legend of Barlaam and Josephat will recognize in the most striking incidents of Buddha's early life as they occur in the present book the original of that narrative. Buddha, like Josephat, was born of royal parents, who employed every device to secure him against even a knowledge of the disease and misery with which he was surrounded in the world. Every form of voluptuous pleasure was provided for him within the walls of the palace. Only the young and beautiful of the two sexes were admitted to be his playfellows. All his whims were eagerly gratified, and no source of earthly joy was withheld from him. But in the midst of these fascinations the youth's good genius, the Devaputra T'so Ping, imparted to him a desire to visit the outer world. No sooner was his wish made known to the King his father, than orders were at once issued that everything which might suggest to the Prince the existence of old age, disease, or death, should be removed from the city. But again the Devaputra T'so Ping interfered, and caused an old man with shrivelled skin, a bald head, and a body bent down with age and infirmity, to appear before the Prince. "What human form is this, so miserable and so shocking to behold?" inquired the Prince of his coachman. "Great Prince! this man is what is called old," replied the servant, who, in answer to further questions, explained that old age, which is but a prelude to death, is the lot of all who survive youth and middle age. On hearing this the Prince returned to the palace sick at heart, and, though he again entered into the enjoyments provided for him, it was not with the same thoughtlessness as formerly.

Thrice again, at the instigation of T'so Ping, he passed beyond the palace walls, and, on these occasions he met respectively a sick man, a corpse being carried to the grave, and a shaman. The first two sights filled him with horror, and he returned to his apartments shocked and distressed. But his interview with the shaman brought peace and comfort to his troubled spirit, and he determined from

that time forth to learn to look upon "all objects of sense as impermanent, to think no evil, and to do none; but, on the contrary, to benefit all creatures by his life and teaching." The King, on hearing of this decision on the part of his heir, was exceedingly distressed, and directed that every form of sensual pleasure and delight should be thrown in the way of the Prince to dissuade him from his purpose, but all to no avail. The holy desire which inspired him, enabled him to see the canker which was at the root of every earthly joy, and to perceive the vanity of pleasure. His determination, therefore, being unshaken, he arose at the dead of night, and, mounting his horse, Kantaka, left his father's house for ever.

Having thus launched himself on the world, he steadily prosecuted his pursuit after holiness, and at length "attained to the perfect state of enlightenment," and freed himself from the "bondage of all impure desires." We do not now intend to follow the ministry of this mighty wonder-worker, but will turn to notice briefly the number of similarities which are to be found between the early events in the narrative before us and certain circumstances in the life of Christ. It is interesting to notice, for example, that Buddha descended from Heaven to be born as a man, and that the avowed purpose of his mission was "to give peace and rest to all flesh; to remove all sorrow and grief from the world," and, again, to—

"deliver the world and men

From the deep sea of misery and grief,"

and to preach the incomparable truth. At the time of his birth a bright light shone through the universe, and the Devas who announced his entrance into the world saluted his mother with the words, "All joy be to you, Queen Maya! Rejoice and be glad! for this child you have borne is holy." The worship also of Simeon in the Temple finds its reflection in the adoration paid by the venerable Asita to the infant Buddha.

These similarities are striking, and were we able definitely to fix the date of the original of Mr. Beal's translation as being before the Christian era they would be of the utmost importance. But this we cannot do, and, in the words of Mr. Beal, "we must wait until dates are finally and certainly fixed" before we can attempt to draw any conclusions from these parallelisms. Christianity has borrowed so much from Buddhism in the matter of outward paraphernalia and legend that Buddhism can well afford to be indebted to her for a few outlines for the history of Sākya Muni. One thing, however, is certain, and that is, that if the life of Buddha be a plagiarism on the life of Christ, the Gospel history has suffered in the transfer. It is difficult to imagine any greater contrast than that between the simple and dignified writings of the Hebrew evangelists and the narrative penned by the Aryan author of the 'Abhinishkramana Sūtra.'

A COURTSHIP IN THE LAST CENTURY.

Correspondance Inédite de la Comtesse de Sabran et du Chevalier de Boufflers, 1778-1788. Recueillie et publiée par E. De Maigneu et Henri Prat. (Paris, Plon et C^{ie}; London, Dulau & Co.)

IN the year 1750, when Françoise Eléonore de Jean de Manville received her baptismal

names at the font, her mother was lying dead. The early life of the daughter was made hard to bear by a step-mother. Françoise de Jean de Manville had a happier time of it in the convent, where she was educated with other young ladies of noble family. At her leaving that refuge, her grandmother gave her an asylum, from which she turned the beautiful girl out, when the latter made up her mind to become the nurse of her father, who was stricken with paralysis, and was, for the second time, a widower. The father had passed beyond the care of so young a nurse—he was in second childhood—when M. de Sabran, an old naval officer, was accepted as her husband by Françoise. His fortune was slender; he was just half a century older than the bride, and that bride was of a beauty to subdue and delight all who came within its influence, with her fair hair, dark eyebrows, and her black eyes. The editors of her correspondence do not say anything about the husband's family; but there was a Madame de Sabran (who might have been his mother) who figured rather audaciously at the Court of the Regency. M. de Houssaye has not forgotten her, as an illustration in 'Les Amours de ce Temps-là' and Dumas has, in 'Mademoiselle de Belle-Isle,' put her on the register of lively ladies who shared among them the surviving fragment of what was called the heart of that Scapin among Dukes—le Duc de Richelieu.

The married life was short, brilliant, and not wasted. Young Madame de Sabran pleased as much by her wit as by her beauty. She was in the best society, was ever welcome at court; she cultivated several Muses; the Abbé Delille taught her Latin; and Turgot and De Malesherbes were enchanted with her repartees. She was at the coronation of Louis the Sixteenth at Rheims, when her husband died. The most exquisite of widows devoted herself to rearing her daughter, Delphine, and her son, Elzéar. In fulfilling that duty, Madame de Sabran might have gone on calmly happy; but there came in her way, some years after she was a widow, the Chevalier de Boufflers, and then her heart became divided in its affections. They began fraternally, and—did not continue so; but it was long before the comedy ended with marriage. Fine tastes, common to both, were the mutual attraction. Painting, music, poetry, have to bear the blame or the praise of their curious intercourse, maintained by letters, when the lady was in France and the Chevalier in Africa. It all began with a Platonic friendship; but, as the Introduction to these letters prettily puts it, "il n'est pas difficile de comprendre, en lisant ces lettres, à quel moment l'amitié fit place à un sentiment plus vif et plus orageux."

The Chevalier de Boufflers was the somewhat famous "Chevalier" so-called. His mother was the amie of the Polish ex-King Stanislas, and resided with him in gay and festive Nancy, where the Chevalier was born. The Countess de Boufflers wrote droll things of Stanislas to her husband, and then called her son by the ex-King's name. Stanislas made the child an Abbé, and bestowed benefices upon him, in Lorraine, to the amount of 40,000 francs yearly. While the Abbé was, subsequently, learning how to become a Bishop among the Seminarists of St.-Sulpice, he achieved unenviable notoriety by his daring wit, his unedifying songs, and his profane

rhymes generally. His once popular story, 'Aline, Reine de Golconde,' which everybody read and gave *Fi, done!* as their judgment on it, proved to his superiors, as well as to himself, that he was not exactly of the stuff of which Bishops are made. Accordingly, M. l'Abbé de Boufflers enrolled himself among the Knights of Malta. Yet this thoughtless fellow had much forethought when it was needed. As a Chevalier de Malte he could retain the ecclesiastical benefices bestowed on him by Stanislas. Therewith the Chevalier had as much piety as you might expect to find in a dragon. However, he had also really refined tastes, and it was on *their* account that affinities developed themselves in the hearts of Madame de Sabran and the Chevalier de Boufflers. They first met in 1777, when the ex-Abbé was nine-and-thirty, and the widow twenty-eight years of age.

The correspondence began at once: "friend" and "brother," with warm friendly esteem, sisterly love, and requests that the Chevalier would severely criticize her poetical effusions and impartially judge the sentiment of the lady's early letters. But when he is such a friend and brother as to be an impartial critic, she prettily complains that her timid muse is quite disconcerted by the vigour of his censorship. Then she gives him glimpses of Court life, of life in the *salons*, and little sketches of people which paint them in a few epigrammatic words. The Countess was also among the philosophers, and caught their manners and expressions. When all France was athirst for rain, and fine ladies and cavaliers could not show themselves in the Champs-Élysées for the clouds of dust, a step was taken in hopes of relieving both. "For some days the relics of St. Geneviève have been paraded; but it is no longer the Saints that bring either rain or fine weather—their time has gone by; and if they are not more thought of in the other world than they are in this, I pity them for having given themselves so much trouble for nothing." As friendship gives way to love, or rather, as the latter throws off the mask of friendship and reveals his true character, the Countess, who playfully calls herself "an old dowager," in order that the Chevalier (absent on garrison duty) may swear that she is ever fair and young, tells him, "I have been reading, in Latin, the 'Letters of Abailard and Heloise,' and I have a great mind to translate some of the most reasonable of them. Not Abailard's, for they are of a mortal dryness and pedantry, but those of poor Heloise." Abailard's dryness was a hint to the Chevalier to put a little more passion into his epistles. The "poor Heloise" was herself left to mourn over her solitude and her insufficiently requited love. Next, our Heloise falls into *tutoying* her not too ardent Abailard, and darts phrases at him winged with burning assurances that there is but one hero in the world that she worships, and that is, of course, the Chevalier. She congratulates herself that her reason and idleness united keep her "sage." She describes her daily occupations with infinite elegance, but occasionally with little reserve. She is at one time in the empyrean, transcendental, something too pure for earth. At other times she is very earthy indeed, and this admixture runs through all the series of letters. She quotes the grandest of old classical poets, and cites "Tom Jones." She is as exquisitely tender and

brulante as Sappho to Phaon, and the next moment as audaciously loving as Lisette or Catin. Nothing comes amiss to her, and she is of the utmost frankness upon everything. She discusses metaphysics and philosophy with grave, graceful, earnestness; and describes her complaints and *incommodes* not only in detail, but tells at equal length the method and progress of getting rid of them.

The Chevalier seems to have tired of it all for awhile, and, weary of life in France, went to weary still more of it as Governor of Senegal. The interchange of sentiment in the letters became all the more intense. She suffers in his absence, exalts him as something above divinity, weeps herself blind at the thought that he is certainly unfaithful, and begs of him, in the most charming way possible, if the latter be the case, to let his imagination go the length of believing that in her representative he possesses the sorrowing lady of his love abandoned in France.

The Chevalier's letters are more "dashing" than the lady's, and his love is expressed with bluntness. In each series of epistles there is something akin to an eternal elegy on the same subject, broken into fragments, yet without interruption of the eternal sameness. The Chevalier married the Countess in 1797 (he was then Marquis de Boufflers), and he died in Paris in 1815. His widow survived till 1825. Her daughter became the wife of the celebrated Marquis de Custines. Her son, Elzéar, Count de Sabran, preserved the correspondence of his mother and her husband; and he having recently died, kind friends have published it, to gratify the curiosity of the world.

The letters are worth reading, notwithstanding the superabundance of sentiment and a certain graceful negligence of all the proprieties. There is in them the history of a woman's life, amusing sketches of society generally, of characters in particular, and especially of travelling English, with whom Madame de Sabran appears to have been on most friendly terms. Songs and epigrams relieve the more serious pages, and not among the least interesting of the sketches are those of primitive, joyous, rustic festivals, where the revellers are scattered by rain and thunder, in which the Countess detects a foretaste of what is coming—that revolutionary thunder that was to crush as well as scatter what seemed so safe from being assailed. In short, there is a great charm in the book as there was in the lady—made up of opposite materials and qualities. She was not exactly a *femme d'esprit*; but it may be said of her as of some one else of the beautiful sisterhood, who simply charmed because she could not help it:—"Esprit? Elle a de l'esprit comme une rose."

The Philosophy of Natural Theology: an Essay in Confutation of the Scepticism of the Present Day. By Rev. W. Jackson, M.A. (Hodder & Stoughton.)

NATURAL theology endeavours to demonstrate the existence of a personal first cause, a supreme reason and will. Convinced that the scepticism not uncommon in the present day may be successfully met, Mr. Jackson has entered upon the task of refuting it. He does so in the compass of seven chapters, discussing the subject in all its essential bearings

with ability. After stating the argument from design, and alluding to some of the usual illustrative examples, he examines the objections to them, shows that there are no special difficulties in the way of theism, since all the inductive sciences argue, like it, from the known to the unknown, and endeavours to establish a tenable theory respecting the human beliefs which include the primary belief in theism. The chapter on 'Production and its Law' tends to the establishment in the eye of reason of a supreme will, originating and adapting all the processes observable in man or nature; and the last two are on causation and responsibility. The reasoning in favour of theism is marked by acuteness; and the general conclusion will be accepted by many as more in harmony with the worlds without and within us than any other hypothesis. The author has read most extensively, and argues fairly. His spirit is candid and philosophical, so that he leads the reader along without fatigue or reluctance. The book is a worthy sequel to Paley's 'Natural Theology,' now antiquated in part and unadapted to modern science.

Though we approve of the method and adopt the general conclusion of the writer, several parts and statements betray inherent weakness or mere assumption. The chapter on causation is the least satisfactory, while that on responsibility resembles a sermon-essay instead of a grave argument. Some will fail to see "how inevitably *physical* causation carries us back to *another* and *very diverse* causation—diverse in kind—not simply different in degree." Nor do the observations on what are called "pre-rational beliefs" seem cogent or convincing. Whenever the author treads upon the region of metaphysics, he evinces weakness. He is a psychologist of the school of Sir W. Hamilton, but has not studied the philosophy of Hume and Stuart Mill with the same predilection.

The book is discursive and diffuse in style—a feature that mars its general effect. Deficient in condensed lucidity, and distinguished by repetitions and digressions, it loses in strength and directness. The author cannot divest himself of a sermonizing manner, even in subjects requiring strict analysis. In addition to this, the quotations are too numerous. They are even longer than the contents of the book. Pertinent as some of them are, others might have been dispensed with. Mr. Jackson is a learned man and a Christian philosopher of the right tendency; but his reading has been so extensive as to weaken whatever analytic power he may have possessed. The style peculiar to the book may be judged of from the following quotation:—

"The growth of thought from a bare idea of the Supernatural to a belief in a pure and sublime Theism, and the sufficient account it renders of the world, ourselves, and our destinies, must be looked upon as matters of fact in the work-day history of mankind. Practical human reason has really travelled by this track, and, from day to day, perceives new truths to verify the old conclusion. Every attempt to adapt other theories to the working facts become, by their unfitness for the purpose, indirect evidence for Theism. How short a time has passed since Campbell lamented over—

The hopeless dark Idolater of Chance;

and since the authors of 'Rejected Addresses' ridiculed a system which made the universe an accident.—Now, chance sounds as strangely in

scientific ears as Fate did to our strong-willed forefathers. Next, came that unintelligible contradictory phrase, a '*blind intelligence*'; a thing called a *mind*, that goes it knows not whither, and moves it knows not why. From this thing, immersed in the darkest ignorance, and unconscious even of its own existence, we were asked to believe that arrangement, harmony, excellence, beauty, were the productions. No wonder if men soon concluded that a moving force,—material and soulless,—would equally fulfil the same exalted functions. And, surely, one *thing* is an account of the Universe as reasonable and as sufficient as the other. If we place a non-theistic theory in relation to our human inner nature, there ensues the same monstrous incongruity. The plenitude of loveliness, which overflows creation, as it were with multitudinous waves of light, we are asked to think of as the work of blind non-being. But, there is a greater plenitude of loveliness, in the good and noble acts, words, and thoughts of one bright soul of heaven-aspiring Man. Must we, then, believe that truth, sincerity, justice, rightness, goodness, purity, are all the offspring of a something infinitely lower than our weakest human will?—Is that unknown something to be also the beacon of our hopes, the refuge of each forlorn and shipwrecked brother, the happiness giving itself to satisfy the unsatisfied aspirations of our long-enduring hearts?"

The work would be greatly improved by a re-arrangement of its matter and by condensation, for parts of it look as if they were thrown, rather than *built up*, together. The arguments should be disposed in a clearer and better form, of which they are in truth well worthy, as theism cannot be effectually dislodged from its strongholds. That there is a first cause, intelligent, originating, a supreme will or idea whence life originally proceeded, will remain a datum of the human mind long after the hypotheses framed to account for phenomena otherwise have passed into forgetfulness. The author of the book before us has brought together important considerations in favour of theism, and, while proving his familiarity with materialistic scepticism, is not afraid to confront it with arguments which will bear examination. We commend his book to the attention of all who desire to know the reasons of their belief in a Supreme Being, and have still within them so much of the religious element as not to wish Omnipotence dethroned or shoved out of the Universe.

The Poems, Plays, and other Remains of Sir John Suckling. A New Edition. With a Copious Account of the Author, Notes, and an Appendix of Illustrative Pieces. 2 vols. (F. & W. Kerslake.)

THE general public have but scanty knowledge of this Cavalier poet. In collections of poetry, judicious and modest editors give eight or ten stanzas of Suckling's 'Ballad upon a Wedding' (Lord Broghill's), and call them 'Description of a Bride'; and what a charming picture it is of the bride! So with other samples of Suckling's Muse—they have to be taken carefully, the metal must be separated from what now appears the dross, but which was once so esteemed the purer part. Accordingly, not much is known of Suckling; for to know him by extracts is to know little of him. Suckling on his best behaviour is only a phase of Suckling.

John Suckling was of a good family by both parents. We may add that the family remained good, for there came of it that

Catherine Suckling who married the rector of Burnham Thorpe, and became the mother of Horatio Nelson. Sir John Suckling was born in 1609; his father was a statesman, his mother gay as the sunlight. Suckling inherited both dispositions. His gaiety ran rather wild in his verse, but his gravity was displayed in his religious essays. His father gave him no credit for stability, and, by will, kept him out of his portion of the paternal estates till he should reach twenty-five,—age of indiscretion. The will was curious in many respects. After boasting, on a tombstone, of the goodness, chastity, wisdom, and truth of his first wife, the widower married again, and among the bequests to his second wife in his will is the following: "I give to my very loving wife all the apparel, pearls, rings, and jewels which she now weareth;"—wives could not consider such things their own, even at their husband's death, unless by this marital disposition. The testator adds to the above clause, "I give to my well-beloved wife my best coach and two of my best coach-horses, and she to dwell in my house in Dorset Court (in Fleet Street) so long as she remains my widow."

Before the son inherited his legacy he had acquired many languages, had cultivated poetry and music; he had travelled over Europe to good purpose; he had fought, one of forty gentlemen volunteers, under Gustavus Adolphus, and had come back to London, where he astonished the most reckless lovers of pleasure by more than reckless audacity. If he had not the control of his own capital, he seems to have had control of the money of his sisters, for, we are told that, one day, those young ladies "came crying to Piccadilly Bowling Green, for fear he should lose all their portions,"—at *bowls*, too! Before the legacy fell to him Suckling must have won and lost half-a-dozen fortunes. He had a notion that fortune favoured him most when he was most exquisitely dressed. He lay a-bed in the morning with a pack of cards, and studied games and chances of games till high noon. And then he went to the gaming-tables to turn his studies to profitable account. Still, his better tastes led him to find fellowship with poets, statesmen, and scholars, where he could always hold his own. In his character of philosopher and honest man, he seriously addressed a philandering Cavalier on the evil of his ways; showing him the unmanliness of breaking numberless hearts, instead of making one happy, and himself drawing happiness from the grateful felicity of that one. Suckling was unlucky, when he gave to his principles a practical application. He wooed the proud Lucy Willoughby, and perhaps boasted, as only an ordinary fool might, of having recognized pretension to her love. The beauty had another suitor, one of the Digbys. Lucy Willoughby bade him (as best token of his love) to force Suckling to renounce his boastful pretensions, and to cudgel him, if he declined to do so. Suckling refused to allow that his suit was not an admitted one; and Digby cudgelled him heartily, while, most astounding of all, the high-spirited young soldier stood perfectly still to be thoroughly beaten. This matter is inexplicable. It is certain, however, that the satirists fell upon him as mercilessly as Digby, and their satire

still lives, while the women flouted and jeered him. It was long before Suckling gallanted it again, in spurs, feathers, and all the rest of it, on the fashionable pavement of Bishopsgate Street! As for the ladies, the middle-aged (as was to be expected) first smiled on the handsome young fellow who could offer the most delicate incense of compliment that was ever offered to mortal beauty. As was also to be expected, the younger ones gradually melted to compassion, that they might have full share of the incense, and the poet, rake, and soldier was once more "the agreeable Rattle."

But grave times were coming; and Suckling was one of many gentlemen who were called upon to live in their respective counties. In retirement Suckling wrote much of that which has given him rank as a poet. From this life he rushed to the support of Monarchy and Charles the First. He took with him a hundred horse, troopers, all superbly dressed, mounted, and equipped at his own expense; but they disappeared at the rapid overthrow at Dunse, and the *fiasco* was nearly fatal to the fortunes of Suckling. The complete ruin came when, in 1640, Suckling took part in the plot to secure the escape of Strafford from the Tower. The plot was betrayed, the conspirators fled, and Suckling was one of those who contrived to reach Paris in safety. He had been chosen M.P. for Bramber only a little while before, and took his seat in the Long Parliament. The plot spoiled all. In Paris, a poor exile or refugee, Suckling fell into destitution so intolerable that he ended his days by poison, at thirty-four.

In this handy edition of Suckling's works the reader will certainly come to the conclusion that what charm there is to be found in the light, rather frothy, but gaily-expressed lyrics. Suckling was a poor dramatic writer. He was good at a song, but a five-act play was too much for him. In his most celebrated drama, or rather tragedy, '*Aglaura*,' he is as a man who has built a maze and who has lost himself in it. There is a married king who wants Aglaura for a mistress, though his son (Thersames) woos her for his wife. The queen (Orbelle) is in love with her husband's brother, Araspes, and a Captain of the Guard, Ziriff, is in love with the Queen, while Semanthe is in love with Ziriff, and Iolas is in love with Semanthe! Aglaura and Thersames are the only couple whose love is mutual, and their affection is beset by perils and is ended by death. Some of the stage directions in this piece are farcical, and, according to stage directions, every distinguished person in perplexity "scratcheth his head." There are few lines worth quoting, save those which are supposed to spring from Suckling's experience of court life. For example:—

He that's best hors'd, that is, best friended,
Gets in soonest, and then all he has to do
Is to laugh at those that are behind.

Again:—

By making love, I hold the woman's grace.
'Tis the court's double key, and entrance gets
To all the little plots.

Whisper is called "Court thunder," and we hear that

—Court friendship
Is a cable that in storms is ever cut.

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There is no constructive power in the drama, no refinement in the finest of the personages. A very grand gentleman indeed, Orsames, excuses himself from obeying a call to sing, on various grounds; the least indecent is

I have got such a cold with rising
And walking in my shirt a-nights, that
A bittern whooping in a reed is better music.

On the theme of love, sisters talk with brothers with a frank openness which is somewhat startling, yet it is modesty itself compared with the tumultuous interchange of vows of married lovers, that seem to threaten a climax which is known only in the Chinese drama. There is one thing in 'Aglaura' which is worth all the rest, namely the pretty song, so well known to us: "Why so pale and wan, fond lover?"

In 'Aglaura' the tragic sentiment is less in the words than in the deeds; the confusion in the loving is surpassed by the confusion in the killing. Two heroes kill the King by mistake for the Prince, his son; the Prince is killed by his bride in mistake for the King, whereupon she dies; Zoramus is killed by the Queen, and her majesty is killed by a man expressly engaged for the occasion. The universal slaughter reminds one of the legendary tragedy, in which all the characters were slain by the end of the fourth act, and the remaining act was performed by their executors! Suckling turned the tragedy into a comedy, when it was performed at Court before Charles the First, as Howard did with 'Romeo and Juliet.' All the characters were brought to life again, as Fielding restored his, in the tragedy of 'Tom Thumb.'

Only one of Suckling's three tragedies was acted after the Restoration, namely, 'Bremoxalt, or the Discontented Colonel.' The scene is in Poland, and might as well be anywhere else. Love and slaughter are in confusing abundance, as in 'Aglaura,' with the addition of Iphigene, a young Palatine lady who has been brought up as a man, and whose love-doings and sayings are more according to circumstance than to propriety. The allusions in this play are supposed to be pointed for home, not for Poland. The Lithuanians are Scotch, who are thus pricked at for their stiff-neckedness:—

You Lithuanians had, of all, least reason;
For would the King be unjust to you, he cannot,
Where there's so little to be had.

—To which the Lithuanian answer is

Where there is least, there's liberty.

Much more of the Scottish difficulty is referred to in this play, which has also its fling at the Court, as—

A most eternal place of low affronts,
And then as low submissions.

We agree with the editor as to the merit of such a passage as this:—

Formal beads,
Men who have no other proof of their
Long life, but that they are old;

—and this, spoken by the old Royalist Colonel whose services have been too tardily rewarded:

A princely gift, but, sir, it comes too late!
Like sunbeams on the blasted blossoms do,
Your favours fall.

The play called 'The Goblins' is something worse than Midsummer madness; Sheridan was certainly acquainted with it. 'The Sad One' is incomplete, and does not require notice. As we have said, it is only as a lyric poet that Suckling is acceptable, and the best

of his lyrical pieces are known to most readers. There are many pretty ideas in them, but many outrage propriety. But, in speaking of the purity of a poet of the days of Suckling and of those of earlier days, we must measure it by the standard of outspokenness of the period. Words that were inoffensive in our own nursery days carry offence with them in the days of our manhood, so quickly does change come over these matters; and, it may be, without substantial moral benefit. Whether or not, there is no doubt that Suckling's warmest lyrics were welcomed in their day without reproof. When Moore, in Little's Poems, went partly on the same trail, the startled public denounced the proceeding as an outrage, and the bard had "to win the wise, who frowned before, to smile at last." If it be doubted whether allusions which would be highly repulsive now can ever have been welcomed by a light laugh, we would ask, what would be thought of a guest at a wedding-breakfast who should talk aloud of the purposes of holy matrimony, in terms similar to those calmly expressed earlier in the day by the officiating minister, from the authorized service in the Prayer Book? The service, minister, and people present at the ceremony belong, for the moment, to the times and ways of the century when the service was framed. When the ceremony is completed, the guests return to the modern sense of propriety. As with those services, so with the poets of the old time: they are to be estimated by the standard of the age in which the services and the songs were framed. This being taken into account, one may read, without more offence than may be had from listening to the Introduction to the Marriage Ceremony, the liveliest of Suckling's lyrics which tend, by another way, to the same end.

NOVELS OF THE WEEK.

Love Me, or Love Me Not. By Mrs. Francis G. Faithfull. 3 vols. (H. S. King & Co.)

Le Mariage de Gérard. Par André Theuriot. (Paris, Charpentier et C^{ie}.)

To escape from the society to which ladies who write novels usually introduce us is as refreshing as a visit to the seaside after the suffocation of London. It is not merely that we can have too much of even such a good thing as the company of Earls and Duchesses; but accounts at second hand of their occupations and sayings become wearisome when given in a style which would scarcely be in place in the servants' hall. We owe some thanks, therefore, to Mrs. Faithfull for taking us no further from a pretty Devonshire fishing village than a few miles across the moors to the house of a well-to-do farmer. Mrs. Faithfull, too, writes like a lady, with ease and fluency, and does not consider vulgarity the inseparable companion of poverty. It would be convenient, perhaps, if every review of a novel were bound to be construed as containing an implied censure upon the title and length of the book, unless the contrary were expressly stated. Even if it were not impossible to imagine any novel to which the title 'Love Me, or Love Me Not,' would not be more or less fitting, we should still fail to see its value as an advertisement. Sensational titles have

in fact, been overdone. Of course, the bits of proverbs, smart slang, and sickly sentiment were introduced to attract notice among the plain Adam Bedes and Pendennis; but it is difficult to suppose that short titles would not now catch the ear as certainly as they would the eye. As to length, almost all novels would gain by condensation, even in the case of those that have a superfluity of matter; but with most it is not so much that they want cutting down as that they ought never to have been so long. There is all the difference in the world between the fault of excessive length in 'The Virginians,' for instance, and the similar fault in the book before us. Weak glue can be boiled down to strong glue, but the same is not true of water. In the present case, the story is not intricate, and the necessity for dwelling on peculiarities of character does not exist. There can, perhaps, be no greater mistake in novel-writing than to describe and analyze the motives for every action which takes place. If, towards the end of a long story, we have to be told with agonizing detail all the reasons which lead a girl to accept or refuse an offer of marriage, either we must be very dull or the author must have utterly failed in representing her character to our minds. We have seen in 'Lothair' under what circumstances a hero can unblushingly swear that he has always loved the heroine, and has never cared at all for any one else; and, therefore, we must not think it strange that Mrs. Faithfull's heroine could act in the same way, and impose upon the hero with the same success. We are, however, a little at a loss to see how the honest, if rather priggish, sailor, Mark Cameron, could believe that Freda had not loved Stephen Redgrave, because things had gone on under his very eyes. The account of their engagement, during which Freda manages, as we think, to be in love, and yet to behave with simplicity and without vulgarity, is the most creditable part of the book. But it appears that we were deceived as to the girl's character. Mark is a person with whom novel-readers are very well acquainted. Jealous, sulky, ill-tempered, exclusive, mean-spirited and high-principled, after accepting Freda's childish love as if it were his right, he is affronted when she falls in love with some one else. There is something, by the way, peculiarly convenient about a sailor. If his presence happens to be unnecessary, of course a sailor must go to sea sometimes; and, if he is to be got rid of altogether, what more natural than that he should go to the bottom? Acts of heroism, too, are always within his reach. Mrs. Faithfull would probably not agree with our estimate of her hero; but we must judge him by his actual sayings and doings rather than by the interpretation which we are told to put upon them. One instance may serve as an illustration. When Mark Cameron has just saved himself from what would have been an awkward fall from a cliff, and Freda anxiously implores him to say he is not hurt, and then bursts into tears, we think the sailor appears rather contemptible in taking her agitation on his account as a sign of love; still more so when, on her indignantly repelling him, he tells her that he is determined to go to the bad. On the whole, however, Mrs. Faithfull's book is by no means unpleasant, and, if we had read the first volume only, we should have

been able to say that it was one which it would have given us pleasure to finish. As it is, although there are many good points about the book, we have found it rather serious and perhaps a little uninteresting.

M. André Theuriot, who usually contributes his novels to the *Revue des Deux Mondes* before they appear in volumes, is somewhat unequal. His style is always correct even to mannerism, and he never indulges in violence of expression and idea in order to make us believe him to be strikingly original; but, on the other hand, his productions often lack energy and individuality. 'Le Mariage de Gérard,' however, will surprise its readers; not only is it the best story M. Theuriot has ever written, but in itself it is a charming tale, charmingly told, with a touch of quiet, gentlemanly humour, and possessing a pathos that has nothing sentimental about it.

OUR LIBRARY TABLE.

WE cannot speak very highly of Mr. Arnold's two volumes on *Our Bishops and Deans*. There is nothing conspicuously bad about them, but they are essentially commonplace, and we imagine they must be a *rechauffé* of old newspaper articles. The suspicion is confirmed by such sentences as:—"Bishop Phillpotts, while acquiescing in the declared law of the land, has lent the whole weight of his influence and power of his office to cleanse his diocese of what he considers evil leaven. The administration of his diocese, indeed, has afforded great scope to his energies, and corresponding employment to local and general critics. That part which it is most difficult to reconcile with the received ideas on such subjects is the course which the Bishop has pursued, very much upon a system, of allowing the legal time to pass away before confirming institutions, and then claiming the patronage for himself by reason of lapse." This would seem to have been written in the lifetime of the late Bishop of Exeter. Mr. Arnold has tried hard to be impartial, and although he calls 'Essays and Reviews,' "an unhappy work," and talks of some Broad Churchmen as "disloyal to the Church of Christ," he endeavours to speak well of nearly everybody, except, perhaps, Dr. Temple. Indeed, his praise is frequently bestowed with more alacrity than judgment. He talks of Bishop Ellicott's "profound and scholarly labours on the text of the New Testament," of the Bishop of Lincoln's volumes, "the only complete, critical, and yet popular commentary on the entire body of the Old and New Scripture" (!) He believes in the union of the Greek and Anglican churches, and he blames Dean Stanley, for,—"To Dean Stanley will belong the unique and unenviable distinction that he threw open the doors of the Abbey to the layman, the foreigner, the Rationalist, and slammed them in the face of the most venerable Synod of the bishops of our own Church who had over gathered together on English ground." As this extract shows, Mr. Arnold's writing is decidedly wild at times; but he can never have read the most dull and wooden of biographies or he would not say of Wordsworth, that "his gifted nephew was certainly the fittest person to write his life." Does he know that it has been left to a stranger to perform at last a task which the "gifted nephew" has let a quarter of a century to elapse without accomplishing, and give to the world an edition of Wordsworth's prose writings? By the way, what does "the natural sedition of a popular agitator" mean? The publishers are Messrs. Hurst & Blackett.

MR. STOCK has forwarded to us *Some Passages in the Life and Death of the Right Hon. John, Earl of Rochester*, written, by his own direction on his death-bed, by Gilbert Burnet, D.D.; reprinted, in fac-simile, from the edition of 1680; with an introductory Preface by Lord Ronald Gower.—"The greater the sinner the greater the saint" is the

maxim of some religious people in dealing with the phenomenon which they call "conversion." They prefer a downright hardened sinner to one who is only moderately wicked. The triumph gained redounds all the more to their credit; just as among the teetotallers, there is more joy in winning over the confirmed drunkard than the respectable man who takes his liquor in moderate cups. The latter indeed, we believe, seldom joins them; for which reason they entertain a peculiar grudge against him. "Jack" Wilmot, clever, witty dog, as well as notorious libertine, was seized with remorse for his sins in his last illness, and had recourse to several divines "to ease him of his pain,"—and principally to Dr. Burnet, to whom he unburdened his mind. Early in their intercourse the Earl confided to the Doctor sundry objections that he had to the religious teaching of his time, all of which the Doctor set himself strenuously to demolish. Rochester appears to have been convinced by his arguments, and, under his instructions, of a bad life made a good ending. The little book in which this is told was not only highly thought of at the time of its publication, but was commended a century afterwards, by Dr. Johnson, as one that should be read "by the critic for its eloquence, the philosopher for its argument, and the saint for its piety." A century later, Lord Ronald Gower reprints it in fac-simile, which is evidence of its vitality. Nevertheless some of its arguments, unless we are mistaken, will appear strange to readers of the present day.

We have to thank Messrs. Gardiner & Son for the 1875 edition of the most complete of Court Guides, the *Royal Blue Book*.

WE have on our table *A New System of German Conversational Questions*, by E. Schinzel (Whittaker),—*Transactions of the National Association for the Promotion of Social Science, Glasgow Meeting, 1874*, edited by C. W. Ryalls (Longmans),—*Exercises in Long Addition*, by H. Evers, LL.D. (Collins),—*The Arithmetic of Vulgar and Decimal*, by J. Donald (Glasgow, Porteous Bros.),—*Vestiges of the Molten Globe*, by W. L. Green (Stanford),—*Bessy Walls*, by Mrs. H. Wood (Daldy & Isbister),—*Couling Castle; or, A Knight of the Olden Days*, by A. Giberne (Seeley),—*Castle Nohwere*, by C. F. Woolson (Trübner),—*Oakridge, an Old Time Story*, by J. E. Smith (Trübner),—*The Pilgrim's Progress*, by J. Bunyan (Religious Tract Society),—*Cyrrilli Archiepiscopi Alexandrini in D. Joannis Evangelium*, edited by P. E. Pusey, A.M. (Macmillan),—*Christian Belief and Life*, by A. P. Peabody, D.D. LL.D. (Low),—*Regeneration*, by the late Rev. W. Anderson, LL.D. (Hodder & Stoughton),—and *Christ and the People*, by T. Hancock (Daldy & Isbister). Among New Editions we have *The Stage, its Past and Present in Relation to Fine Art*, by H. Neville (Bentley),—and *Handbook for Australia and New Zealand* (Silver). Also the following Pamphlets: *The Cambridge Local French Examiner*, by V. Oger (Hachette),—*The Moabite Stone and Dr. Beke's Semitic Symbols*, by Capt. Renczynski (Simpkin),—*Banking and Currency*, by H. R. Grenfell (Wilson),—*Labour and Capital*, by Fiat Justitia (Stock),—*The English and American Cousins*, by E. S. (Preston, Chronicle Office),—*A Tale of Poitiers* (Hutchings & Crowsley),—and *In Memoriam of Rev. G. Powell, M.A.*, by G. P. Irby, M.A. (Rivingtons).

LIST OF NEW BOOKS.

- Theology.*
Conway's (M. D.) Sacred Anthology, 4th edit. 8vo. 12/6.
Cudworth's (J. W.) Which is the Church? new edit. cr. 8vo. 2/6 cl.
Greenfield's (T.) Discourses on the 5th, 6th, and 7th Epistle to the Romans, cr. 8vo. 4/6 cl.
Hutton's (Rev. V. W.) Church Authority, cr. 8vo. 1/6 swd.
Mahan's (Rev. A.) Out of Darkness into Light, cr. 8vo. 5/6 cl.
M'Al's (S.) The Pastoral Care, 2nd edit. 12mo. 2/6 cl.
Moody and Sankey's Revival Hymns, Book 2, folio, 2/6 swd.
Philosophy.
Barrett's (T. S.) Introduction to Study of Logic and Metaphysics, 8vo. 2/6 cl.
Hoole's (Rev. C. H.) Analytical Paraphrase of Plato's Republic, cr. 8vo. 3/6 swd.
Fine Art.
Pugin's (A. W.) Glossary of Ecclesiastical Ornament and Costume, 3rd edit. 4to. 12s/6 hf. morocco.
Music.
Wagner's Lohengrin and Tannhäuser, 4to. 2/ each, swd.

Poetry and the Drama.

- Ramsay's (A.) Gentle Shepherd, new edit. 18mo. 1/6 cl.
History.
Robertson's (J. C.) History of the Christian Church, new edit. 8vo. 5/6 each.
Whitehurst's (F. M.) My Private Diary, 2 vols. 8vo. 25/ cl.
Geography.
Appleton's Illustrated European Guide-Book, 8th edit., 1875, cr. 8vo. 24/ roan buck.
Englishman's Illustrated Guide-Book to the United States and Canada, 2nd edit. cr. 8vo. 10/6 cl.
Golden Guide to London, illustrated, cr. 8vo. 3/6 cl. 1p.
Jagor's (F.) Travels in the Philippines, 8vo. 16/ cl.
Practical General Continental Guide, 1875, 12mo. 5/ swd.
Practical Swiss Guide, 1875, 12mo. 2/6 swd.
Simmonds's (P. L.) Arctic Regions and Polar Discoveries, new edit. 12mo. 2 bds.
Philology.
Jerram's (C. S.) Latine Reddenda, cr. 8vo. 1/ cl. swd.
Leland, Palmer, and Tuckey's English Gipsy Songs, 7/6 cl.
Science.
Baird's (S. F.) Annual Record of Science, 1874, cr. 8vo. 9/ cl.
Barber's (G.) Synopsis of British Pharmacopœia, 16mo. 2/ cl.
Barker's (S.) Children, and How to Manage Them in Health and Sickness, 2nd edit. 8vo. 6/ cl.
Earley's (W.) High-Class Kitchen Gardening, cr. 8vo. 4/6 cl.
Frankland's (E.) How to Teach Chemistry, cr. 8vo. 3/6 cl.
Green's (W. L.) Vestiges of the Molten Globe, 8vo. 6/ cl.
Hibberd's (S.) Amateur's Flower Garden, new ed. cr. 8vo. 6/ cl.
Meaden's (Rev. R. A.) First Algebra, 3rd edit. 12mo. 1/6 cl.
Tilt's (E. J.) Health in India for British Women, n. ed. 5/ cl.
General Literature.
Bombaugh's (C. C.) Gleanings for the Curious, 8vo. 12/ cl.
Brunton's (Mrs.) Discipline, 12mo. 1/ swd.
Chronicles of Dustylope, by Author of 'Wheat and Tares,' 2 vols. cr. 8vo. 21/ cl.
Collins's (W.) Frozen Deep, new edit. illustrated, cr. 8vo. 6/ cl.
Collins's (W.) Poor Miss Finch, new edit. illus. cr. 8vo. 6/ cl.
Dickens's Little Dorrit, Vol. 1, illus. Library Edit., 8vo. 10/ cl.
Eglington, by Author of 'St. Olave's,' &c., 3 vols. cr. 8vo. 31/6 cl.
Hood's (E. F.) Thomas Carlyle, cr. 8vo. 7/6 cl.
Hull's (A. W.) Clare Peyce's Diary, 12mo. 4/ cl.
Jephson's (R. M.) Tom Bulkeley, 12mo. 2/ bds.
Lawson's Ten Years of Gentleman Farming, 2nd edit. 5/ cl.
Madeleine Graham, Railway Library, 12mo. 2/ bds.
Mahan's (Rev. A.) Phenomena of Spiritualism, cr. 8vo. 7/6 cl.
Riege's Enigma Antimacassar, Part 2, 1/6 swd.
Seyd's (E.) Banks of Issue Question, 8vo. 3/ swd.
Whitall's (A. B.) On the Rock, new edit. 12mo. 2/ cl.
Wynter's (A.) Borderlands of Insanity, cr. 8vo. 6/ cl.

'THE INTERIOR OF NEW GUINEA.'

MY attention has just been directed to Capt. Lawson's book on New Guinea, and I have been called on by my geographical friends to express my opinion as to the credibility of the narration. This I can scarcely do becomingly, lest I should be for a moment misconceived as claiming the status of an explorer, whose assent, or dissent, must be final for the time. I am, however, ready to state the principal points on which my experience is opposed to that of Capt. Lawson, and to indicate instances where I meet with difficulties in his book, and should require explanation or parallel proof for my own satisfaction.

Capt. Lawson tells us that between November, 1871, and May, 1872, he formed an intention of exploring New Guinea, and organized a small expedition for that purpose, which sailed in the brig *Nautilus* from Sydney on May 24th. H.M.S. *Basilisk*, under my command, arrived at Sydney on December 14th, 1871, sailed for Torres Straits, January 15th, 1872, returned from thence to Sydney, April 5th, 1872, and left it on May 14th. I feel a surprise that, between these dates, no word of Capt. Lawson's expedition should have reached me; nay, that he did not come to me for information, as public attention was largely attracted to the New Guinea coast at the time, in consequence of the *Basilisk's* new discoveries in that quarter, and of the disastrous fate attending the brig *Maria* expedition, which left Sydney in January, 1872, for New Guinea.

Capt. Lawson says (page 2), "I accidentally met (at Sydney) with a merchant captain who was in the habit of making trading voyages to New Guinea." Then (page 3) "He had himself been engaged in a bartering trade with them for several years, and could speak their language fluently."—I must unhesitatingly state that no vessel from Sydney was in the habit of trading to the mainland of New Guinea. Some black Papuans, inhabiting islands in Torres Straits, are engaged in diving for pearl shell, and paid in kind and money, but with these islanders only has any commercial communication been had.

Page 12. "Houtree is situated on Torres Straits, in long. 143° 17' 8" E, lat. 9° 8' 18" S."—This position is in the sea, about one mile from

the west end of Bristow Island and six miles from the low wooded coast of New Guinea, touching a locality marked in the Admiralty charts "shallow flats" and "heavy rollers," surveyed by the late Capt. Blackwood, R.N., and the present hydrographer of the navy. Of those dangers, Capt. Lawson takes no notice. The boats of H.M.S. Basilisk, by my direction, surveyed this part of the coast of New Guinea within ten miles of the alleged position of "Houtree," but they never heard of such a place, or of any "bay" or "harbour" near there.

Page 4. "Fifteen or sixteen native proas put off from the shore."—Proas do not exist in Torres Straits. The ordinary canoe is used, hollowed out of the trunk of trees.

Page 4. "The joint property of half-a-dozen Chinese adventurers who had settled in the village."—Chinamen have no communication whatever with this part of New Guinea; neither have they ever settled or owned property of any kind within 600 miles of the position assigned to Houtree.

Page 5. "Papuan very repulsive looking. . . . exceedingly short, squat bodies, black, matted, and dirty hair, and a lithe, monkeyish manner."—The Papuans of this part of New Guinea are jet black, remarkably tall, muscular men, their hair is frizzled, and the men usually shave their heads and wear *wigs*, so artistically constructed that we were days amongst them without discovering the deception.

Page 5. "Curious looking fowls."—No tame fowl were seen by us in New Guinea.

Page 5. "Twelve dollars a month" (for Papuan guides).—The mainland Papuans have no knowledge of the value of money, and why "dollars" when the current coin of all Australian vessels engaged in Polynesian trade is pounds, shillings, and pence? No currency but English is used by the pearl shellers in Torres Straits.

Page 5. "I selected two who had a knowledge of the English language, and who were further recommended to me as having spent the greatest part of their lives in the interior of the island. They were sailors, and had been in the habit of making voyages to the islands of the Indian Archipelago, in the course of which they had picked up information; besides English, they spoke a smattering of French, Dutch, and Portuguese, as well as several dialects of Malays."—I can but say that this part of New Guinea has been till now unknown to white races, and that its inhabitants had certainly not seen a white face between the time of the surveying voyage by H.M.S. Fly, in 1845, and the advent of the pearl shellers in Torres Straits in 1865, or thereabouts. To speak of native Papuans being "sailors," "making voyages to the Indian Archipelago," and speaking several languages is the wildest flight of imagination possible, according to my experience.

Page 8. "Criminals who had become slaves."—We saw no trace of slavery amongst them.

Page 8. "They (at Houtree) were mostly engaged in fishing and trading with Dutch and Chinese merchants who frequented them, and they also made voyages to the neighbouring islands, which are colonized principally by the Dutch."—As senior naval officer on two occasions in Torres Straits, it was my duty to acquaint myself with all particulars relating to the various islands; I must, therefore, state the fact that the Dutch have not colonized one single island or any ground within 600 miles of the position given to Houtree.

Page 8. "The articles they have to dispose of are spices, drugs, gums, several kinds of wood and bark, the well-known birds of Paradise, some inferior pearls, cocoa-nuts and monkey skins, and many other articles of a like nature. . . . From what I heard and saw I should say that they (the exports and imports) are very considerable."—I have already said that no traffic has been had with the southern mainland of New Guinea, nor do any of the above-named commodities exist as articles of commerce in the Torres Straits Islands. Cocoa-nuts grow there, of course, and a few soiled bird of Paradise plumes can be had as curiosities; we

obtained a few pearls from the divers, but they were found in very small quantity. *Bêche de mer*, pearl-shell, and tortoise-shell are raised to a large amount by the natives of the Torres Straits Islands, employed by Europeans.

Page 9. "I ascertained that three or four small Dutch vessels generally called at Houtree in the course of the year, but that some hundreds of Malay and Chinese boats visited the place in the same period."—During my command in these waters, not one Dutch, Malay, or Chinese vessel visited Torres Straits for the purpose of commerce. A Chinese boat to reach Houtree would have to sail about 3,000 miles, and circumnavigate New Guinea. The idea of a voyage of such extent and audacity shocks the sense of probability. The Malay proas are unknown in Torres Straits, but visit the Arrow Islands, about 600 miles west of the supposed Houtree.

Page 10. "Fields enclosed with railings."—Their cultivation is of the rudest kind. Fields cannot be said to exist; there are rough enclosures kept from the attacks of pigs by close set stakes.

Page 10. "Principal crops . . . nutmegs . . . occupied and cultivated by the Chinamen."—Nutmegs are not cultivated in this part of New Guinea; but the tree doubtless grows wild, as we shot pigeons with the wild nutmeg in their crops.

Page 11. "And the skin of a tanned yellowish hue."—The colour of the natives is pure ebony black.

Page 12. "They were well acquainted with the value of money, and Dutch coins were in circulation amongst them."—I have already said that the Dutch and Dutch coin are utterly unknown to the Papuans in this part of New Guinea.

Page 16. "The natives from the villages from great distances round frequented the marsh to procure salt."—We frequently tried, and always found the New Guinea natives most adverse to the taste of salt.

Page 19. "He said a goat."—We never saw traces of such an animal in New Guinea, and the frightened astonishment of the natives, on seeing a sheep on board the Basilisk, indicated that to the coast natives, at all events, an animal of such size was a novelty.

Page 19. "Boiled rice was set before us, followed by roast monkey."—Rice is unknown amongst the Papuans, and no trace of monkeys was ever seen by us.

Page 20. "The property . . . pots, kettles of European manufacture, tools, knives . . . skins cured for trading purposes, fancy buttons, china ornaments . . . some hundreds of marbles," &c.—We never saw any such articles in Papuan huts; indeed, there must be a touch of sarcasm here. "Fancy buttons" for naked Papuans! The Papuan household effects seen by us were bows and arrows, spears, stone clubs, fishing spears, cocoa-nut bowls, mats, shell ornaments, bird of Paradise feathers of a worthless sort, and never prepared for trading purposes, stone adzes for agriculture, dogs and cassowaries occasionally as house pets.

Page 21. "Huts divided into two apartments . . . the inner one devoted to the use of the ladies."—We never saw such an arrangement; the Papuan huts are large and often of two floors, the upper one being principally used for sleeping purposes, but we never saw any sign of the women possessing any privacy; in fact, the habits of these people are against the idea.

Page 21. "Toddy prepared from the sap of the cocoa-nut tree."—We never saw any intoxicating drink amongst the Papuans, and were struck by the peculiarity, as the making of *ava* is general amongst the South Sea Islanders.

Page 25. Capt. Lawson speaks of grass growing five or six feet over his head as bending easily to the weight of the body and yielding passage. We found it exhausting work to get through this grass, and only succeeded in doing a mile by about three hours' effort.

Pages 31, 32. Extraordinary quietude between the hours of ten and four in the forest is spoken of, but at daybreak a humming of insects, screaming

of parrots, chattering of monkeys, with a thousand other sounds from birds and beasts, was heard, inasmuch that Capt. Lawson "had to shout when talking." We ascended New Guinea rivers for about twenty miles, running through the heart of dense forests, and were impressed with the solemn, almost painful, silence which prevailed at all hours, unbroken save by the scream of a parrot or other wild-bird note.

Page 32. "Heard the report of fire-arms."—Strange at some eighteen days' journey from the coast, where we had never beheld a Papuan with fire-arms.

Page 39. "Deer and moolah."—The Basilisks, though on the look out for traces of sport, never saw a sign of such animals, nor of some others mentioned through the book.

Page 53. "Mount Misty rises to a height of ten thousand six hundred and seventy-two feet," and two other peaks near it respectively to "twelve thousand five hundred and eighty feet" and "twelve thousand nine hundred and forty-five."—These mountains, by Capt. Lawson's map, appear to be but ninety miles from the coast, and it is difficult to understand how they could have remained unseen by the officers of H.M.S. Basilisk, or those of H.M.S. Fly, in 1845, who were within a hundred miles of them, with a flat, low country, and (in our case) a clear atmosphere between.

Page 61. "An old man . . . smoking a long Dutch pipe."—The people of our acquaintance used the large bamboo pipe only, from which each man of a party takes a whiff and passes it on.

Page 62. "Fights and murders were frequent . . . traders landed and burnt the Papuan villages."—The only murder that has ever taken place here within my knowledge was that of three native teachers, placed by the London Missionary Society on Bampton Island, about fifteen miles from the position Capt. Lawson assigns to Houtree.

Page 63. A native (Taa) is said to possess "a hundred head of cattle."—If cattle had been known by Australian traders to exist so near Cape York, the Jardine Brothers would have been aware, and not have undertaken the expense and risk of driving a herd of cattle from Brisbane to Cape York, a distance of a thousand miles through an unknown country full of hostile natives.

Page 70. "Natives sold into slavery to the Dutch, who transport them to their settlement."—I have visited the Dutch settlements in the east, but have failed to observe any form of slavery.

Page 73. "The women and children take their meals after the men have finished."—In our experience they always ate together, and we regarded it as one sign of their good treatment of the women.

Page 78. "It (a scorpion) had stung him through the linen breeches he wore."—I know not how to conceive of a Papuan wearing "linen breeches," and again, the sting of the scorpion is here spoken of as producing certain death, a statement opposed to all experience.

Pages 101 and 102. The trap-door spider is here mentioned as seen, enormous in size and poisonous in bite. This kind of spider is common enough in Jamaica, but was never seen by us here. Now we were frequently engaged in cutting wood for fuel to a gross amount of six or seven hundred tons, and were brought into the closest and, at times, most distressing contact with insect life. We recognized several varieties of spider, and it seems singular that this remarkable one should have escaped our notice.

Page 205. Natives on the river are here stated to possess "daggers . . . curved swords, pikes, and flint muskets . . . horse pistols one hundred years old."—How came such arms to be amongst savages two hundred miles inland, when none are to be seen on the coast?

Page 209. "The sea, he (a chief) said, could easily be reached by water in a day and a half or two days . . . he had never seen a European before nor a black man, but had heard of both. Malay and Chinese vessels frequented the northern coast to trade."—From this statement, coupled with Capt. Lawson's map and account, he must

have been somewhere near Astrolabe Gulf. In this part of the country the eminent Russian traveller, Mr. Macklay, spent eighteen months, and on my meeting him at Amboyna, in June, 1874, he gave me an account of the natives, which, more or less, has since been published in Europe, showing that the natives of north-east New Guinea are wholly savage and destitute of fire-arms, and have no communication whatever with Chinese, Dutch, or Malay races, and this account accords with our observations in the Basilisk.

Page 236. "There are no distinct tribes in New Guinea."—All our experience goes to prove that distinct tribes do exist.

Page 273. "Nine Malay and two Chinese vessels in the Bay of Houtree."—Capt. Lawson says he reached Houtree, on his return from the interior, February, 1873, at which time the boats of the Basilisk were from ten to twenty miles from the given position of Houtree, and the Basilisk herself was at Warrior Island, not forty miles distant. Certainly then no Malay or Chinese vessel was near Houtree.

Page 278. "There are certain parts of the coast, especially the east coast, which have no villages or fixed inhabitants, and these places are the favourite harbours of refuge for the pirates and robbers who infest the Eastern seas." We found villages and fixed inhabitants everywhere on the east coast, and we are at a loss to know what pirates or robbers Capt. Lawson refers to.

Page 280. "Gold and silver, the latter common . . . copper, lead, iron, tin, abundant."—Not a sign of any of these metals, excepting gold, was ever seen by the Basilisks.

Capt. Lawson states that he left Houtree on the 24th of February in a Chinese junk of forty or fifty tons, and reached Banda on the 1st of March, making thus a distance of about 1,000 miles in five days, and this during the prevalence of the north-west monsoon. This, to my mind, is almost the most surprising statement in the book.

Page 282. "Granted permission to reside in Banda until I could obtain a passage in a Dutch vessel."—Why wait for a Dutch vessel when a regular line of mail steamers runs monthly between Banda, Batavia, and Singapore? Neither is it now necessary for an Englishman to "ask permission" to reside in Banda, so long as he conducts himself within the laws.

J. MORESBY, Captain R.N.

THE SUPPRESSION OF VICE.

23, Lincoln's Inn Fields, May 24, 1875.

I SCARCELY think you have dealt fairly with me in allowing Mr. Purnell to continue the correspondence under the title "The Suppression of Vice." Mr. Purnell has repeated statements which I have categorically denied in your issue of the 8th instant. It is not true that I walked abroad to suppress Rabelais, nor did I act as an individual unconnected with the Society for the Suppression of Vice. I stated and repeat, that as solicitor and secretary to the Society for the Suppression of Vice, I received numerous complaints of the publication of the English translation of Rabelais. These complaints, as was my duty, I forwarded to Messrs. Chatto & Windus, the publishers. I never called upon those gentlemen as alleged. Mr. Chatto called on me, and declared his determination to continue the publication. From that day to this I have had no communication, directly or indirectly, with Messrs. Chatto & Windus.

Mr. Purnell's knowledge of Rabelais appears to be limited to the characters of "Gargantua" and "Pantagruel." It is a matter of opinion whether the publication in plain vernacular of most disgusting filth, totally independent of the literary character of the work, should be published in a cheap, attractive, and popular form, and sold on our railway stalls, when the original, though found in almost every library, can scarcely be understood even by accomplished scholars. This is a matter on which every one has a right to express an opinion, but Mr. Purnell has no right to make use of your columns, on erroneous statements, to

attempt to throw ridicule on me or on the Society. I have the honour to represent. C. H. COLLETTE.

PERMIT me, as an old opponent of Mr. Collette, to request that gentleman to state frankly whether he has ever made any representations to Mr. H. G. Bohn, or to his successor, Mr. Bell, concerning the edition of Rabelais published by the first-named gentleman, and subsequently transferred to the second? Will he, at the same time, oblige me by telling me and your readers whether he has at any time taken any action whatever with regard to any works of Cervantes, Count Hamilton, Marguerite of Navarre, and Boccaccio? Mr. Collette's statements, made to me personally and reiterated in your columns, are so diametrically opposed to what I hear from other quarters, I should like to get at the truth. This I fancy to be something as follows: Mr. Collette, officiating as Secretary to the Society for the Suppression of Vice, receives letters complaining concerning certain books. These letters he lays before publishers, who, in consequence, withdraw the books from circulation. This process Mr. Collette does not regard as suppressing a book. I DO. So timid are Englishmen where there is a question of being charged with encouraging vice, that I can fancy the effect upon an average bookseller of a visit from one in Mr. Collette's position is like that which would once have been produced by the call of a functionary of the Inquisition upon a Spanish Jew. I, for one, object to any interference whatever on the part of a man in Mr. Collette's position with established literature, and to any action the direct or indirect result of which is to prevent others from obtaining the books Mr. Collette has upon his own shelves.

JOSEPH KNIGHT.

3, Great James Street, May 26, 1875.

THOUGH I have ever contemplated the action, and indeed the existence, of the "Society for the Suppression of Vice" with the sincerest admiration (I use this word rather in the Latin than the English sense), yet a letter in attempted reply to the unanswerable exposure of Mr. Purnell, which appeared in your columns on May 15, from the "Solicitor and Secretary" of that remarkable "institution," has re-awakened in me this peculiar emotion to such an extent that I am impelled to express for once my sense of its astonishing qualities in the unpretending form of a simple and humble epistle, addressed, with all due modesty, to a third party.

First, then, I would fain find expression for my profound astonishment at the revelation (which must doubtless have been communicated to the "Solicitor and Secretary" in some apocalyptic vision, scarcely to be paralleled by those of St. John in Patmos) that "the book entitled Rabelais" is "an undoubtedly meritorious literary performance." Beneath the shock of such an admission the brain reels and the eyes dazzle. The verdict of centuries is at last reversed. "The book entitled Rabelais" is at length found to be not wholly worthless. We could not accept such a paradox as the truth on any less authority than that of the Solicitor and Secretary to the Society for the Suppression of Vice.

Nevertheless, this ardent admirer of "the book entitled Rabelais" finds it his duty to forward to the latest publishers of an English version, not wholly unknown in times past, the "bitter complaints" of "all classes of persons" against its re-issue. The original, it appears, is comparatively harmless, for it "is scarcely understood even by accomplished French scholars" (*sic*) "by reason of its antiquated phraseology."

It is now at last patent even to any slow intelligence why the Society for the Suppression of Vice has not yet suppressed—for, of course, it need but have stirred or spoken to suppress—the circulation of the book entitled Chaucer, of the book entitled Spenser, and of the book entitled Shakespeare. The "details of a low, degrading, filthy, and disgusting character, without the merit even of wit," to be found in these authors—I should have said in these books—are, in the eyes of the Society,

innocuous, being "scarcely understood even by accomplished (English) scholars, by reason of (their) antiquated phraseology."

But it is a sad fact that less obscure and obsolete books than these are by no means unnameable to the ban of this wonderful Society. The book entitled Milton is not so immaculate as the virtuous who have never read it may be fain to believe. Of the book entitled Dryden, the book entitled Pope, and the book entitled Swift, I need scarcely speak, and should indeed, in the presence of the Society for the Suppression of Vice, prefer to pass them by with a shudder and a blush. I believe that the book entitled Fielding is still permitted to circulate—by leave, no doubt, of the Society. I have not heard that the book entitled Byron has yet been withdrawn from circulation. Of the book entitled Shelley, a few copies are still, I believe, procurable—even though one chapter of it, at least, was in time past withdrawn at the bidding of this very Society. The only explanation of all these fearful facts which I can conceive as possible is one suggested to me by the Solicitor and Secretary himself. It is, of course, inconceivable that the "Liberum Veto" of the Society for the Suppression of Vice should anywhere meet with resistance; that the fiat of this Olympian conclave, though it sound rather like "Fiat Nox" than "Fiat Lux," should ever fall upon rebellious ears. No, the explanation is here. The Secretary and Solicitor "has received," it appears, "from all classes of persons, numerous letters bitterly complaining that" an illustrated translation of Rabelais "should be allowed to be sold at railway-stalls, AND that proceedings should be taken to stop the scandal." Even the Society for the Suppression of Vice, I should imagine, must find it difficult to deal with applicants who, in the same breath, bitterly complain that this thing or that should be permitted, and that proceedings should be taken to prohibit it.

Before I quit this subject, I would suggest that this august Society might not unprofitably exercise its omnipotence in the suppression of classical literature. It may be assured that from the book entitled Homer to the book entitled Aristophanes the roll of Greek poetry calls aloud for suppression or excision. As for the Romans, there is little to choose between the books entitled Lucretius and Catullus and the books entitled Horace and Ovid; nay, the book entitled Virgil has in it one poem, at least (as has already been remarked by the book entitled Byron), which is undeniably a "horrid one." The book entitled Martial is also not undeserving of the Society's attention.

But, above all others, there is one outlet to which the energies of the Society might profitably be directed—or diverted. A larger Society is now at work, devoted to the dissemination of a book which, on the principle of the present Society, does most emphatically demand and require universal and rigid suppression or castration. Let the Society for the Suppression of Vice come forward as an Anti-Bible Society, and, though we may still laugh at its folly, we shall no longer loathe the pretension and the hypocrisy which will have ceased to distinguish "The Society for the Suppression of the Bible."

A. C. SWINBURNE.

THE CENTENARY OF ARIOSTO.

Florence, May 29, 1875.

THE *fêtes* at Ferrara in honour of Ariosto will begin in a day or two, and they will last seven days. At Ferrara numbers of visitors are expected, yet I doubt if many people from the other towns of Italy will be present. First of all, the centenary is not a centenary. As everybody knows, Ariosto was born in 1474, so the centenary should have been celebrated a year ago. But Ferrara, although it had had a hundred years to make preparations, was not ready last year to celebrate the birth of him whom she calls her poet, although he was born at Reggio, and his mother was a native of Reggio, and his father, although born at Ferrara, belonged to a family that originally came from Bologna, as Count Gozzadini lately showed. However,

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Ferrara has good reason to be proud of the poet who passed the most glorious portion of his life at the court of her princes, and one would have imagined that the *fiets* would have been brilliant, especially since they have been put off for a year; but of the seven days which are to be devoted to doing honour to Ariosto, two only are to be really given up to his memory. The rest are allotted to races, illuminations, an agricultural exhibition, and the giving of prizes to the exhibitors, the "inauguration" of a monument to Savonarola,—all excellent things in their way, except, perhaps, the illuminations, which are an absurdity in sunny Italy, but having no connexion with the author of the 'Orlando Furioso.' The good people who have got up this celebration have shown little of the imaginative genius of the poet. The programme announces (1) a visit to the tomb, (2) a meeting at the University, (3) the performance of a comedy by Pietro Cossa, a Roman poet, known as the author of a drama called 'Nerone Artista.' Cossa has been asked to write a comedy, in which Ariosto is to figure as the principal character. There are some dramatic incidents in the life of Ariosto; for instance, his stay at Florence in the house of Niccolò Vespucci, whose sister-in-law he fell in love with, having seen her working embroidery, and he makes an allusion to this himself when describing the armour of Zerbino, down which blood was trickling:—

Coal talora un bel purpureo nastro
Ho veduto partir tela d'argento
Da quella bianca man più che alabastro,
Da cui partir il cor spesso mi sento.

A dramatic poet could also find a subject in the episode of Julius II., who, wishing to publish the insolence of Cardinal Ippolito d'Este, who dared to resist the Pope's will, in the person of Ariosto, the Cardinal's ambassador, and threatened to throw him into the sea. Better still for the purposes of a comedy would be the dispute between the Cardinal and Ariosto, because the poet refused to follow his patron to Hungary. He had little liking for playing the part of courier to a master who did not care for poetry, besides he had private troubles and his many love affairs to attend to. With his love affairs is always connected the name of Alessandra, a woman evidently older than he, and whom he must have become attached to when very young.

Alessandra gentil, ch'umidi avea
Per la pietà del giovanetto i rai.

Some critics allege that Ariosto was secretly married to her, but dare not avow the connexion, because, like Petrarch, he held ecclesiastical benefices. But Ariosto was not the man to bind himself by an indissoluble tie, as he himself says:

Or perchè so come mi tutti, e volga
Di voler presto, schivo di legarmi,
Donde, se poi mi penso, io non mi sciolga.

One can also use against the theory of a marriage the argument of Don Juan—

Think you if Laura had been Petrarch's wife,
He would have written sonnets all his life?

In his elegy, 'De Diversis Amoribus,' Ariosto has described his own fickleness:—

Eat mea nunc Glycera, mea nunc est cura Lycoris,
Lida modo meus est, et modo Phillis amor.
Primas Glaucia facies renovat, movet Hybla recentes;
Mox cessura igni Glaucia vel Hybla novo:
Nec mihi diverso, nec eodem tempore sepe
Centum vesano sunt in amore mihi.

A dramatist might make a sufficiently amusing character out of these materials; but I am afraid that on an occasion like the present the public look not for a comedy, but an apotheosis, and anything short of that would shock them. If Pietro Cossa manages to reconcile the difficulties of the situation with the demands of art and historic truth, he will deserve to be warmly congratulated. As for the speeches at the Academy, and the poems that will be recited, they will, no doubt, be applauded to the echo and forgotten the next day. The only piece of solid work that hitherto we owe to the *fiets* is the dissertation which M. Pio Reina, a learned young critic, has given us on the sources of the 'Orlando Furioso.' M. Reina is already known by his essay on the sources of the 'Morgante Maggiore,' and nobody could be better fitted to deal with such a subject. Otherwise,

there is little in the pamphlets that have appeared that is not to be found in the biography by Barnfield. Barnfield was, at the beginning of this century, Librarian at Ferrara, and Secretary of the Accademia Arioste. He had access to all the literature bearing on the poet's life, and most subsequent writers have simply drawn upon his book, often without acknowledgment. Perhaps after the *fiets* some publications may appear at Ferrara or elsewhere that may contain documents of interest.

A. DE GUBERNATIS.

SALE.

AMONGST the rare books and manuscripts from the collection of the late Mr. E. L. S. Benzon, sold by Messrs. Sotheby, Wilkinson & Hodge, on Monday and Tuesday, a copy of the first English Bible, translated by Coverdale, with four leaves in fac-simile, sold for 360*l.*—A Latin Bible, printed by Jenson in 1476, on vellum, for 370*l.*—The Romance of Kyng Arthure, printed by Copland, 1557, for 94*l.*—A first edition of the Bible, in German, for 75*l.*; and another, without date or printer's name, but supposed to have been printed circa 1473, at Augsburg, for 52*l.*—A set of Dugdale's Monasticon, on large paper, for 100*l.*—Hakluyt's Voyages, 5 vols., on large paper, for 37*l.*—Holbein's Portraits of the Court of Henry VIII., for 31*l.*—Homer, translated by G. Chapman, for 22*l.*—Horatii Opera, finely printed by Didot, with proof plates, for 39*l.*—A set of Ritson's Publications, for 72*l.*—An early Latin Psalter, on vellum, with miniatures in the Anglo-Saxon style, for 79*l.*—A fine Manuscript of Petrarca, Rime, for 68*l.* 10*s.*—A reprint of the Athenæum Roxburghe Revels, profusely illustrated, for 28*l.*—Shakespeare's Plays, second edition, for 62*l.*; third edition, for 59*l.*; fourth edition, for 23*l.* 5*s.*—Halliwell's edition of Shakespeare's Works, for 71*l.*—Shakespeare's Poems, printed in 1640, with the rare portrait by Marshall, for 65*l.*—Sibthorp's Flora Græca, for 45*l.* 10*s.*—Smith's Virginia, for 47*l.*—Strutt's Works, 11 vols., for 84*l.* The entire collection contained 299 lots, which realized 3,622*l.* 19*s.*

Literary Gossip.

THE 'Life and Letters of Lord Macaulay,' a work which has been long in preparation by his nephew, Mr. G. O. Trevelyan, M.P., and of which we made mention some time ago, is now in the printer's hands, and will be published in the next publishing season.

MR. RUSKIN has in the press 'Notes on some of the Pictures in the Exhibition of the Royal Academy.' Of course it will be brought out by Mr. Allen of Orpington; but Mr. Ruskin has condescended also to employ a London publishing firm, Messrs. Ellis & White.

It is rumoured that a volume consisting of the most important philosophical correspondence of the late Mr. John Stuart Mill will shortly be published.

CANON PUSEY has in the press a pamphlet, in the form of a letter to Sir Joseph Napier, on 'The Recent Legislation of the Irish Synod in the Revision of the Prayer Book.'

It is probable that the Treasury will make a grant to enable Mr. Smith to renew his excavations in Assyria; but the statement which has appeared in the newspapers and represents the matter as settled is premature. It is to be hoped that if the Treasury do carry out the intention with which they are credited, they will place at Mr. Smith's disposal sufficient resources to enable him to organize a properly equipped expedition.

A NEW story, from the pen of Mr. Thomas Hardy, author of 'Far from the Madding Crowd,' will be begun in the *Cornhill Magazine* for July, entitled 'The Hand of Ethelberta.'

THE Report of the Committee, to be read to the Annual General Meeting of the members of the London Library on Monday, will show that the Institution continues to prosper. There has been a sufficient increase in the number of members to more than counter-balance the loss of rent from the Statistical Society when the Library was compelled to occupy the rooms so long tenanted by that Society. The new edition of the Catalogue has been costly, but it was indispensable as an index to the collection. The fund expended in book-purchases is not so large as that of the previous year. The Committee, not unwisely, have economized, in order to pay the cost of the Catalogue and the alterations effected in their premises. Nevertheless, the number of volumes added in the year is 1,630, while the number of volumes issued is 60,106, being 8,020 volumes more than the circulation of the previous year. It may be well to state that the chair will be taken by Mr. Gladstone at the meeting on Monday.

PROF. MONIER WILLIAMS has in the press a work which will shortly be published, and of which numerous copies have been bespoken by several Societies interested in Indian topics. The book is intended to be, we understand, an exhaustive *résumé* of Hindu literature and religious castes and practices, and to be especially useful to those who, on the eve of going out to India for the first time, desire to obtain a clear, though general, view of the wide field of Hinduism.

At the Annual General Meeting of the Dramatic Authors' Society it was resolved that the Society should, by petition to Parliament or otherwise, take active part in the movement in favour of improvement in the law of copyright set on foot by the Association to Protect the Rights of Authors, more particularly with regard to dramatic literary property. A Special Committee was thereupon appointed, who have come to a resolution to co-operate with the Association in any mode which may be to the interest of both bodies.

THE Marquis of Hertford will preside at the next Congress of the British Archaeological Association, to be held at Evesham, either at the latter end of July or early in August.

WE are glad to learn from the Debate on the Estimates that the number of the attendants in the Reading Room of the British Museum is to be increased. This is a move in the right direction, and whoever instigated it deserves the gratitude of the room's frequenters. But unless something more is done, the vexatious delay to which readers are subjected, and to which Mr. Gairdner recently called attention in our columns, will by no means be abolished. The Museum authorities appear still to deny its existence, for Mr. Walpole, speaking no doubt as their representative, attempted to explain it away instead of promising its reform. If he would pay a few visits to the Reading Room, and consult some of the readers instead of taking the opinion of officials who seldom enter it, and who naturally try to prove that all things work for the best in the best possible institution, he would perhaps change his tone. From the officials, indeed, who are employed in the room itself, he might gain useful information. They cannot possibly be unaware of a grievance which is daily dinned into their ears,

and which, to do them justice, they do what lies in their power to redress. For it is the system which is to blame, and not the subordinate officials who administer it.

THE Rev. E. L. Barnwell, M.A., has resigned the Secretaryship of the Cambrian Archaeological Association, a post efficiently filled by him for nearly twenty years. In our last number we noticed the resignation of the Rev. D. Silvan Evans, the editor of the journal of the Association. We trust that these changes may not indicate that the Society, which has done so much service to archæology, and which has much yet to accomplish, is in a moribund state.

DR. CURRIE, in his 'Life of Burns,' says "There is in Gilbert's hands a little Manual of Religious Belief, in the form of a dialogue between a father and his son, composed by him (the poet's father) for the use of his children." This MS. has been preserved, and is in the possession of Mr. Gilbert Burns, of Dublin, who has allowed Messrs. M'Kie & Drennan to print 600 copies, with a short biographical Preface.

MESSRS. HODDER & STOUGHTON will publish, on July 1, the first number of the *Clergyman's Magazine*, a periodical intended to provide for the want experienced in the present day by many of the clergy of a magazine which will be helpful to them in the pulpit, the study, and the parish. The *Clergyman's Magazine* will be the organ of the Church Homiletical Society, and its contributors will include the Archbishops of Canterbury and York, several of the bishops, besides a large number of other dignitaries.

WE have received from Mr. Hormuzd Rassam a letter, which we have not room for in our columns, and in which he complains that in our review of Mr. Smith's 'Assyria' we did not mention Mr. Rassam among the discoverers of Nineveh. Mr. Rassam may be assured, however, that his merits as an Assyrian excavator are not forgotten; but, in the review he refers to, it was not our intention to give a catalogue of such persons, but we casually mentioned two men pre eminent among them.

IT appears that no less than fourteen letters of Madame Elizabeth, sister of Louis the Sixteenth, which have been sold as autographs in various sales, are merely clever imitations of originals previously published. Another, in the late M. Guizot's catalogue, No. 3,799, has been withdrawn before the sale. It is so clever a forgery that no one suspected its genuineness till the Marquis de Raigecourt produced the true original, containing much more matter than the copy. The *Polybiblion* tells us that all the letters, signed, of Madame Elizabeth, written to her usual correspondents after 1789, are to be suspected.

HERR BAEDERKE, of Leipzig, whose European guide-books in German, French, and English have already earned so high a reputation, intends to publish a 'Handbook for Palestine' next autumn. The work is written by Herr Baedeker himself, assisted by some eminent German travellers and Orientalists, who have lately been exploring the country in quest of the most recent information.

DR. JULES OPPERT, who has been lately in this country, returned to Paris on Friday the 21st.

MR. W. C. HAZLITT is at present engaged on a complete edition of the Poems and Plays of Thomas Randolph, the friend of Ben Jonson. Besides his plays, the volume will contain a prose work hitherto-unprinted and a new memoir.

AN interesting memento of Robert Burns is in the possession of Dr. Corry, of Belfast. It is an autograph letter, a copy of which we subjoin, from Burns to Mrs. W. Riddell, with an original poem at the back of the letter. The poem has, we believe, been printed in a recent edition of the poet's works.—

"The health you wished me in your morning's card is I think flown from me for ever. I have not been able to leave my bed to-day till about an hour ago. These wickedly unlucky Advertisements I lent (I did wrong) to a friend and I am ill able to go in quest of him. The Muses have not quite forsaken me. The following detached stanzas I intend to interweave in some disastrous tale of a shepherd

Despairing beside a clear stream.

L'amour; toujours l'amour. Have you seen Clarke's Sonatas, the subjects from Scots Airs? If not send for my copy. R. B."

This is a literal copy of the letter, which is without date. It was purchased by Dr. Corry from the representatives of the late Mrs. Riddell.

NOTHING shows better the importance of preserving important manuscripts and of their accurate reproduction than the following:—L'Abbé Duvernet published in 1781, three years after the death of Voltaire, a volume entitled 'Lettres de M. de Voltaire à M. l'Abbé Moussinot son Trésorier.' M. Courtat tells us how the editor accomplished his task:—"Il changea des dates évidentes... puis, en véritable forban de l'école de La Baumelle, il osa corriger, presqueline par ligne, toutes les lettres du suprême épistolaire; il osa les réunir par deux, par trois, &c., ou les partager, au contraire, en plusieurs parties, pour en faire des lettres séparées; il osa les semer de traits d'esprit de son invention, ou de phrases à la gloire de son héros, devenu ainsi la victime de la sottise d'un admirateur effréné; il osa, pour comble d'audace, en composer plusieurs et les attribuer à Voltaire." So, in no less than 107 letters, published in the various editions of Voltaire's correspondence, the reader is served with the prose of Duvernet, until now considered as that of the great master of the French language. At length, after the lapse of a century, the imposture is exposed by the book just edited by M. Courtat, "Les vraies Lettres de Voltaire à l'Abbé Moussinot, publiées pour la première fois sur les autographes de la Bibliothèque nationale." (Paris, Ad. Lainé.)

A NEW book illustrative of Cumberland life and character is in the press. It is entitled 'Cumbriana,' and consists of anecdotes, local natural history, superstitions, reminiscences of clerical life and character, &c. Mr. William Dickenson, of Thorncroft, Workington, is the author.

A MEETING is to take place in Willis's Rooms on the 7th of June at 1:30 P.M., of those who favour the institution of a chair in one of the Universities of Scotland for the cultivation of the Celtic languages. The Marquis of Huntly is to preside. Prof. Blackie is expected to be present to advocate the claims of Celtic.

THE Seville *Athenæum* has reached its eleventh number. The contents are, The Portraits of Cervantes, walks in the environs of Seville, a biographical notice of Señor Alvarez, documents to illustrate the origin of the Spanish stage in connexion with a biography of Lope de Rueda, poetry by Campoamor, de Novoa, varieties, &c.

"H." writes:—

"A French literary man has just discovered the author of an English dictionary who until now was totally unknown to his own countrymen. M. Quicherat, in his 'Histoire du Costume en France,' Hachette, 1875, page 537, speaks of 'L'Anglais Fop, auteur d'un dictionnaire imprimé en 1694 à l'usage des élégantes de son pays.' I admit I never heard of the illustrious Fop. Can our French *littérateur* mean Dr. Slop? But then he never wrote a dictionary. Or, horrible to relate, perhaps our friend has committed a blunder, and wanted simply to mention 'The Fop's Dictionary.'"

SCIENCE

GUANO.

May 26, 1875.

THE earliest mention of Guano is said to be by Ulloa, in his work on Peru, published after his return from that country in 1745. The next known mention of it is by Humboldt. You may be interested, therefore, in publishing the following extract from a little book which I accidentally "picked up" a few days ago. The mention of Guano in it is probably the earliest use of the word in any book in the English language. The title of the book is "The Art of Metals, &c., in Two Books, written in Spanish by Alvaro Alonso Barba, Master of Art, Curate of St. Bernard's Parish, in the Imperial City of Potosi, in the Kingdom of Peru, in the West Indies, in the year 1640. Translated in the year 1669. By the R. H. Edward Earl of Sandwich. London: Printed for S. Mearne, Stationer to the King's Most Excellent Majesty, 1674."

The extract is from pp. 6, 7:—"Out of Islands in the South Sea, not far from the City of Arica, they fetch Earth that does the same effect as the last afore-mentioned (Britanica). It is called Guano (i.e. Dung), not because it is the dung of Sea-fowls (as many would have it understood), but because of its admirable virtue in making ploughed ground fertile. It is light and spongy, and that which is brought from the island of Iqueyque is of a dark grey colour, like unto Tobacco ground small. Although from other Islands nearer Arica, they get a white Earth inclining to a sallow, of the same virtue. It instantly colours water whereinto it is put, as if it were the best leigh, and smells very strong. The qualities and virtues of this, and of many other simples of the new world, are a large field for ingenious persons to discourse Philosophically upon, when they shall bend their minds more to the searching out of truth than riches."

I may mention that Ulloa was captured by us on his voyage home from Peru, but on his arrival in England, was at once liberated and made a F.R.S.

GEORGE BIRDWOOD.

GEOGRAPHICAL NOTES.

THE topographical results of G. Rohlfs's expedition into the Libyan desert will be found embodied in a map constructed by Mr. W. Jordan, one of the members of the expedition, and to be published in the next number of Petermann's *Mittheilungen*. This map, of which a copy is before us, constitutes a most important contribution to African geography. Its value is enhanced by the numerous geological and botanical notes inserted upon it by Dr. Zittel and Dr. Ascherson. Limestones of tertiary age and cretaceous rocks predominate, Nubian sandstones being limited to the region south of lat. 25° 30' north. A vast "sea of sand," which Rohlfs crossed in a N.N.W. direction for a distance of about 400 miles, on his

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road to Siwah, forms a striking feature of the map. The oasis of Siwah was found to be depressed ninety-five feet below the level of the Mediterranean; that of Aradj, to the south-east of it, lies 246 feet below the sea-level. Purists in matters of geographical nomenclature will be shocked at the introduction of names such as "Regenfeld," "Sandheim," "Hornemann Mountains," "Wadi Browne," and others, which will almost inevitably pass into the maps of the future.

The departure of another Arctic expedition recalls a circumstance that greatly puzzled Sir John Barrow more than fifty years ago. He found on a polar chart he was inspecting reference to a discovery of the north-west passage, by Capt. Lorenzo Ferrer de Maldonado, in 1588. A copy of the narrative of the discovery was forwarded to him in 1819 by Don Felipe Bousa, Secretary of the Spanish Admiralty. On close examination, the whole narrative turned out to be pure fiction, containing internal evidence of its own falsehood. Yet it had been adopted as true by some carping critics at home and abroad, with a view to lessen the merit of Capt. Parry's discoveries in the polar seas. A manuscript copy, by Mr. T. Murdoch, of the original Spanish narrative is in the London Library.

The crews of the Alert and the Discovery seem to be regarded as *corpora vilia* on which experiments may freely be made. The last proposal of this kind has come from the Vegetarian Society, which thinks that the expedition affords an excellent opportunity for making observations in the matter of diet, and for disproving the "very popular fallacy that a flesh or animal fat diet is largely essential to the sustenance of human life in Arctic regions." "My Lords," however, have not taken kindly to the suggestion.

Messrs. S. W. Silver & Co.'s 'Handbook for Africa' is a carefully compiled and well written compendium of the history and geography of the Cape Colony, Natal, and the adjoining Dutch republics. The requirements of intending settlers, to whom these colonies offer a most promising field of enterprise, have been specially considered; and the sportsman anxious to try the "best shooting-ground of the world," the merchant eager to extend his business, and, indeed, every one desirous of gaining some knowledge of one of the most rapidly advancing of British colonies will find this volume a mine of information. The only point not touched upon concerns the disputed boundary at Delagoa Bay, the settlement of which has been referred by the governments interested to the kindly offices of the President of the French Republic.

SOCIETIES.

GEOGRAPHICAL.—May 24.—*Anniversary Meeting.*—Major-General Sir H. C. Rawlinson, President, in the chair.—The Founder's Gold Medal, for the encouragement of geographical science and discovery, was awarded to Lieut. Weyprecht, and the Victoria, or Patron's Medal to Lieut. Julius Payer. The prizes to public schools for 1875, were as follows:—Physical Geography: Gold Medal, H. A. Miers, Eton College; Bronze Medal, A. E. Garrod, Marlborough College. Political Geography: Gold Medal, S. H. B. Saunders, Dulwich College; Bronze Medal, W. C. Graham, Eton College.—It was announced that the subject for the examination in 1876, both in Physical and Political Geography, would be the Arctic Regions.—The following gentlemen were elected as Council and Officers for 1875-6: *President*, Major-General Sir H. C. Rawlinson; *Vice-Presidents*, Sir R. Alcock, Admiral Sir G. Back, Vice-Admiral R. Collinson, and Lord Cottesloe; *Trustees*, Lord Houghton and Sir W. C. Trevelyan; *Secretaries*, C. R. Markham and R. H. Major; *Foreign Secretary*, Lord A. Russell; *Council*, J. Ball, Sir T. F. Buxton, Sir G. Campbell, Capt. F. J. O. Evans, J. Fergusson, Right Hon. Sir H. Bartle Frere, Vice-Admiral Sir W. H. Hall, Major-General Sir F. J. Goldsmid, F. Galton, M. E. Grant-Duff, The Duke of Manchester, J. Murray, Sir C. Nicholson, Vice-

Admiral E. Ommanney, General C. P. Rigby, Admiral G. H. Richards, H. Danby Seymour, S. W. Silver, General R. Strachey, Sir H. C. Verney, and Major C. W. Wilson; *Treasurer*, R. T. Cocks.—His Royal Highness the Duke of Edinburgh was elected Honorary President of the Society.

NUMISMATIC.—May 20.—W. S. W. Vaux, Esq., V.P., in the chair.—Mr. A. H. Schindler was elected a Member.—Mr. C. Roberts exhibited specimens of the "Ashantee Medal" and of the "Best Shot Medal," designed by Mr. Poynter and engraved by Mr. Wyon.—Mr. Frentzel exhibited specimens of the new German coinage, Mr. Hoblyn several patterns and proofs of English coins, and Mr. Golding coins of Charlemagne, Edward the Martyr, and Cnut.—Mr. C. F. Keary read a paper, designed to show that the art displayed upon the coins of Offa was entirely of native growth, and not indebted in any way, as some have supposed, to Italian influence. To do this he entered, first, upon an examination of the Italian coinage of the period, and of the circumstances in which the coins of Offa first appeared; and, secondly, upon an examination of the Saxon and Irish illuminated MSS., in order to show that many of the designs peculiar to those MSS. were reproduced on the coins of Offa.

CHEMICAL.—May 20.—Prof. Abel, President, in the chair.—Mr. A. H. Smee read some 'Notes on Milk in Health and Disease.' From the results of numerous experiments he finds that, when cows are fed on sewage grass, the milk soon goes putrid, and the butter made from it is soft and yeasty, and rapidly becomes rancid. He also noticed the outbreaks of Typhoid which had occurred in various places owing to sewage water having been used to cleanse the dairy utensils, or to reduce the quality of rich milk to the lowest standard permitted by law. A discussion followed, after which Mr. W. H. Deering read a paper, 'On some Points in the Examination of Waters by the Ammonia Method,' in which he proposes certain modifications to facilitate the application of the Nessler test and eliminate incidental errors.—There was also a communication from Prof. H. Howe, 'On some Nova Scotian Triassic Trap Minerals.'

METEOROLOGICAL.—May 19.—Dr. R. J. Mann, President, in the chair.—Dr. J. I. Mackintosh, Messrs. W. Musgrave, R. E. Power, J. E. Smith, and J. Watkins, were elected Fellows.—The following papers were read:—'On some Practical Points connected with the Construction of Lightning Conductors,' by Dr. R. J. Mann. The paper dealt especially with the material and dimensions of conductors, the nature and influence of points, the essentials of earth contacts, connexion with metallic masses forming a part of the construction of buildings, the power of induction in producing return shocks, the dangerous action of metal chimney-pots upon unprotected chimneyshafts, and the facility with which houses may be efficiently protected when the defence is made part of the original design of the architect. The conditions which were finally insisted upon as indispensable to efficiency of protection were: 1, ample dimension and unbroken continuity in the lightning rod; 2, large and free earth contacts, with frequent examination by galvanometers of the condition of these to prove that they are not in process of impairment through the operation of chemical erosion; 3, the employment of sufficient points above to dominate all parts of the building; 4, the addition of terminal points to the conducting system wherever any part of the structure of the building comes near to the limiting surface of a conical space having the main point of the conductor for its height, and a breadth equal to twice the height of that point from the earth for the diameter of its base; 5, the avoidance of all but elevated conducting divergencies within striking distance of the conductor, and especially such dangerous divergencies of this character as gas-pipes connected with the general mains, and, therefore, forming good earth contacts.—'On

Certain Small Oscillations of the Barometer,' by the Hon. R. Abercromby. These small oscillations of the barometer (sometimes called "pumping") have long been associated with gusts of wind, but the precise nature of their action has not been determined. The author gives two examples as typical: 1, window looking south, wind nearly south, in strong gusts. In this case the first motion of the barometer was always upwards about 0.01 inch, as if the effect of the wind being arrested by the house was to compress the air in the room; 2, a corner house, one window to the south, another to the west, wind south, in strong gusts. With the west window open, there were violent oscillations, but in this case the first motion was always downwards. On opening the south window as well, the pumping ceased. The explanation seems to be, that the wind blowing past the west window drew air out of the room, but when the south window was open as much air came in as was drawn out, and the pumping ceased. It is well known that many acute diseases are aggravated by strong winds; and the author has observed this distress to be associated with the pumping of the barometer. He suggests the following practical methods of palliation: if windows can be borne open, try by crossing, or otherwise altering, the drafts to diminish the distress. When, as in most cases, windows cannot be open, all doors and windows should be closely shut, as well as the vent of the chimney if there is no fire; and, if possible, the patient should be moved to a room on the lee side of the house.—'Proposed Modification of the Mechanism at present in use for Reading Barometers, so that the third Decimal Place may be obtained absolutely,' by Mr. R. E. Power.

PHILOLOGICAL.—May 21.—*Anniversary Meeting.*—Rev. Dr. R. Morris, President, in the chair.—The following Members were elected the Society's Council for the ensuing year: *President*, The Rev. R. Morris; *Vice-Presidents*, The Archbishop of Dublin, The Ex-Bishop of St. Davids, E. Guest, W. Stokes, and A. J. Ellis; *Ordinary Members*, E. L. Brandreth, C. Cassal, C. B. Cayley, R. N. Cust, The Rev. B. Davies, E. R. Horton, The Rev. B. H. Kennedy, R. Martineau, The Rev. J. B. Mayor, J. Muir, J. A. H. Murray, H. Nicol, J. Payne, J. Peile, C. Rieu, The Rev. W. W. Skeat, H. Sweet, E. B. Tylor, W. Wagner, and H. Wedgwood.—The President read his Annual Address, containing Reports by: 1, Dr. Morris, on the work of the Society in 1874; 2, Rev. Dr. J. Legge, on Chinese Philology; 3, Rev. T. K. Cheyne, on Semitic Philology; 4, Prof. Eggeing, on Sanskrit; 5, Mr. Rhys-Davids, on Pali; 6, Mr. R. N. Cust, on the Vernacular Languages of India; 7, Mr. Morfill, on Russian Philology; 8, Mr. Mayor, on Greek; 9, Prof. Wagner, on Latin; 10, Mr. J. Rhys, on Celtic; 11, Dr. Morris, on English Philology; 12, Rev. W. W. Skeat, on the English Dialect Society; 13, M. Paul Meyer, on Romance and Provençal; 14, M. Picot, on Wallachian.—The Society's thanks were voted to the President and the writers of the Reports.

PHYSICAL.—May 22.—Prof. Gladstone, President, in the chair.—Mr. Spottiswoode exhibited and described a Revolving Polariscopes. A luminous beam passes from a small circular hole in a diaphragm through a polariscopes, the analyzer of which is a double image prism, the size of the hole being so arranged that the two luminous discs shall be clear of each other. If the prism be made to revolve rapidly, one of the discs revolves round the other, and is merged into a ring of light which is interrupted at opposite sides by a dark shaded band, the position of which depends upon the position of the original plane of polarization. The discs may be coloured by inserting a selenite plate, and the rapid revolution of the analyzer then gives alternating segments of complementary colours, or, if a quartz plate be used, the rotating disc passes successively, twice in a revolution, through all the colours of the spectrum, and, when the revolution is rapid, merges into a prismatic ring. The effect

of the interposition of a $\frac{1}{2}$ -undulation plate, which converts plane into circularly polarized light, was then shown, and Mr. Spottiswoode also interposed a concave plate of quartz, and exhibited the effect of rotation on the characteristic rings of quartz.—Prof. Adams exhibited a polariscope adapted for showing the optic axes of crystals in which they are much inclined to each other, as in the case of topaz. The part of the instrument by which this is effected consists of a frame in which the crystal is supported between two hemispherical lenses, the common centre of which is at the centre of the crystal. The frame is capable of motion round an axis at right angles to that of the instrument. By this means each of the axes can be brought under the cross wires, and the space through which the frame is moved affords a means of determining the angle between the axes of the crystal. The crystal may be immersed in a liquid in cases in which its optic axes are too far apart to be seen in air.—Dr. Mills made a verbal communication, 'On Fusion-Point and Thermometry.' His apparatus for fusion-points consisted essentially of a beaker, in which stood an inverted funnel, the shortened stem of which carried a test-tube, supported by a contraction at its base. The test-tube contains naphtha of high boiling point, and the thermometer and capillary tube containing the substance occupy its centre; the funnel has four equidistant semicircular cuts at the end of its stem, and six on its lips; the beaker is nearly filled with strong oil of vitriol, and has a wooden cover; on the application of heat below the beaker, warm oil of vitriol ascends in the funnel, and cold oil of vitriol descending, enters at the lips; thus an automatic stirring is kept up, and the mercury in the thermometer rises so regularly as to appear perfectly continuous in course, even under considerable magnifying power. The manner of preparing and filling the capillary tubes was described. Attention was then drawn to the 'zero error' of thermometers; in thermometers which have not been much used, the zero error must always be determined immediately after experiment. It is also generally necessary to correct for the projection of the thermometer beyond its bath. This correction had been experimentally determined by the author, and required from 1,500 to 2,000 observations of temperature for each of four instruments, and it was ascertained that the well-known expression, $C = 0.001545 (T-t) N$, given by Regnault and Kopp, is not supported by actual trial. If we write the expression thus, $C = x (T-t) N$, experiment shows that x depends on the length N exposed, and $x = a + \beta N$. For lengths of about 25", x is about '00013, and increases about '00001 for every additional 25". The exact values of a and β require, however, to be ascertained for each instrument.—Mr. Bauerman described and illustrated a simple method for ascertaining the electric conductivity of various forms of carbon. The method, which was originally devised by Dr. Von Kobell, consists in holding a fragment of the substance to be tested with a strip of zinc bent in a U-form, and immersing it in a solution of copper sulphate. In the case of a bad conductor, a deposit of copper takes place solely on the surface of the zinc; but when a good conductor is employed, a zinc-carbon couple is formed, and a deposit takes place on the surface of the carbon. Numerous specimens were exhibited, which showed that the conducting power is greatest in coal which has been subjected to a great degree of heat, and the lowest temperature at which this change takes place appears, in the case of anthracite, to be between the melting-points of zinc and silver. Such experiments appear to be specially important as giving a clue to the temperature at which anthracite metamorphism has been effected by the intrusion of igneous rock.—Prof. Woodward exhibited an apparatus for building up model cones and craters. It consists of a wooden trough about 18 inches long, with sloping sides; at the bottom of the trough a bladed screw carries forward the ashes, sawdust, or other material used, to an opening through which air from a powerful bellows is forced upwards. A board, 3 or 4 feet

square, with a hole in the centre, is placed over the air jet, and on this the crater is formed. Several of the peculiarities of natural cones may thus be illustrated and their structure shown by using sawdust of various colours.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 3.—Anniversary.
—Victoria Institute, 8.—Anniversary.
—United Service Institution, 8.—New System of Naval Tactics.
Lieut. G. Bower.
Tues. Royal Institution, 8.—'Chemical Force,' Prof. Gladstone.
—Society of Biblical Archaeology, 8.—'Ancient Metrology,' Mr. F. R. Conder; 'Ancient Egyptian Shawi for the Head,' Mr. S. Sharpe; 'Ethnology of Palestine in the Time of David,' Prof. J. Campbell; 'Unpublished Assyrian Inscription in the Vatican Museum,' Mr. E. R. Hodgkin.
—Zoological, 8.—'The Genus *Chalinolobus*, with Descriptions of New or little-known Species,' Mr. G. E. Dobson; 'New Land Shells from Madagascar and New Guinea,' Mr. H. Adams; 'Three New Species of Shells from Australia,' Mr. G. F. Agassiz.
Wed. Society of Arts, 8.—'Toughened Glass,' Mr. F. P. Nurey.
—Meteorological, 8.
Thurs. Royal Institution, 8.—'Progress of Physico-Chemical Inquiry,' Mr. J. Dewar.
—Royal, 4.—Election of Fellows.
—Zoological, 5.—'Elephants,' Prof. Flower (Davis Lecture).
—Linnæan, 8.—'Barringtoniaceæ,' Mr. J. Miers; 'Fairly-Kings,' Dr. Gilbert.
—Chemical, 8.—'Effects of Pressure and Cold on the Gaseous Products of the Distillation of Carbonaceous Shales,' Mr. J. J. Coleman; 'Agricultural Chemistry of the Tea Plantations of India,' Dr. C. Brown; 'Structure and Composition of Pseudomorph Crystals of the Form of Orthoclase,' Mr. J. A. Phillips; 'Nitrosyl Bromide and Sulphur Bromide,' Mr. M. M. P. Muir; 'Action of Chlorine on Pyrogallol,' Dr. Stenhouse and Mr. Groves; 'New Derivatives of Alizarin,' Mr. W. Perkins; 'Metallic Derivatives of Coumarin,' Mr. E. Williamson; 'Action of Chlorine on Acetamide,' Dr. E. W. Prevost; 'Action of Dilute Mineral Acids on Bleaching Powder,' Mr. F. Kopp; 'Narcotine Sulphate and other Narcotine Derivatives,' Dr. Wright and Mr. Beckett.
Fri. Antiquaries, 8.—Election of Fellows.
Fri. United Service Institution, 3.—'Experiments at Eastbourne,' Mr. J. J. Coleman.
—Philosophical, 8.—'Early and Modern English Dialects,' Dr. J. H. Murray.
—Royal Institution, 8.—'Whitworth's Planes, Standard Measures, and Guns,' Prof. Tyndal.
Sat. Royal Institution, 3.—'Chinese Language and Literature,' Prof. W. K. Douglas.
—Physical, 5.

Science Society

WE are glad to see that a sum of 500*l.* has been included in the Estimates as a salary for an Assistant-Director of Kew Gardens. The appointment will be filled up almost immediately.

THE distribution of rain over the British Isles during the year 1874, compiled by G. J. Symons, has recently been published. This is really an important work, recording as it now does the results of observations carried on at about 1,700 stations on those islands. The average rainfall in the years 1850-9 was 32.12; in 1860-9, 35.74; and in 1874, 34.28. The rains of October the 6th were the most remarkable of the year 1874, and they had no equal since July 6th, 1872. At about eighty stations the fall exceeded two inches; at twenty-eight stations it exceeded three inches; at Little Langdale it was more than four and a-half inches; and at Bryn Gwynant it was four and a-half inches.

THE small planet, No. 142, discovered by Palisa on January 28, has received the name Polana, in allusion to the place of discovery, Pola, near Trieste. The appropriate name, Adria, given to the last discovery, No. 143, made by the same astronomer in the same place, has been already mentioned in the *Athenæum*. The planet (No. 139), discovered by Prof. Watson on October 10, is now the only one not yet named.

M. FÉLIX-ÉLIE DE BEAUMONT has presented the valuable library of his uncle, Elie de Beaumont, to the Geological Survey of France. An arrangement has been made by the Minister of Works, for providing space for this most precious collection of geological works at the École des Mines, where the books, maps, &c., may always be consulted by those who are interested in Geological Science.

"EOSIN" is the name given to a new colouring matter recently introduced into commerce. It was first produced by Caro at the Baden Aniline Works, and named by him on account of its beautiful colour, "Eos," the red of the morning dawn. Hofmann has carefully examined this compound, and finds it to be the phtalein of dibromoresorcin, having the composition, $C_{20}H_8Br_4O_5$.

THE experience of two years has shown that it will be impossible to carry on the School of Natural History at Penikese on the same terms as formerly. The Trustees propose to charge a fee of fifty dollars for the season of 1875, and to

carry on the school during the coming summer, if a sufficient number of applications should be received in time. Applications are, to be sent at once to Alexander Agassiz, Director at Cambridge, Massachusetts, U.S.

THE *Annual Record of Science and Industry*, for 1864, edited by Spencer F. Baird, maintains the character for accuracy and completeness which the previous issues of the Records have secured. In a long introductory chapter, Prof. Baird reviews the progress of science, theoretical and industrial; then follow short abstracts of such papers in every branch of science and industry as appear worthy of such notice. The Necrological list is continued and improved, and there is added a classified catalogue of select works on science, published during 1874. This will prove exceedingly useful. A most comprehensive Index adds greatly to the value of the volume.

A MACHINE for writing spoken words has been invented by M. H. Huppinger. The *Revue Industrielle* describes the machine as being about the size of the hand. It is put in connexion with the vocal organs,—the instrument recording their movements upon a moving band of paper in dots and dashes. The person to whom the instrument is attached simply repeats the words of the speaker after him inaudibly. This lip language is then faithfully written out.

L'Institut of the 19th of May prints the principal parts of a very remarkable paper, communicated by M. J. Plateau to the Académie Royale de Belgique, on 'Les Couleurs Accidentelles ou Subjectives.'

DR. C. R. C. TICHBORNE contributes to the *Proceedings* of the Royal Irish Academy some facts showing how fluorescence may be employed as a method for detecting adulteration. If the substance used for adulterating possesses fluorescent properties and the body so sophisticated does not,—as, for example, turmeric employed to adulterate mustard,—the fluorescence of the turmeric, even in the smallest quantity, determines the fact of its presence.

MR. ALFRED R. C. SELWYN, Director of the Geological Survey of Canada, has recently published his Report of the progress of the Survey for the year 1873-4.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHT-FOURTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission 1*s.*; Catalogue 6*d.* ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FIRST ANNUAL EXHIBITION IS NOW OPEN, Ten till Dark. Admission, 1*s.*; Catalogue, 6*d.*—Gallery, 53, Pall Mall. H. F. PHILLIPS, Secretary.

NOW OPEN.—THE TENTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 166, New Bond Street.—Admission, 1*s.* CH. W. DESCHAMPS.

NEW BRITISH INSTITUTION, 30a, Old Bond Street.—THE TWELFTH (SUMMER) EXHIBITION of PICTURES, by BRITISH and FOREIGN (chiefly Belgian) ARTISTS, IS NOW OPEN.—Admission, 1*s.*, including Catalogue.

NEW FOREST EXHIBITION, 194, Regent Street, nearly opposite the Polytechnic.—OIL PAINTINGS, WATER-COLOUR DRAWINGS, &c., illustrating the incomparable Scenery of the New Forest.—OPEN DAILY, from Ten to Six.—Admission, 1*s.*; Catalogues gratis. ARTHUR A. HUTTON, Secretary.

DORR'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORR GALLERY, 35, New Bond Street. Ten to Six.—1*s.*

LOPP'S PICTURES of ALPINE SCENERY, ON VIEW, daily, at the Conduit Street Gallery Exhibition, No. 9, Conduit Street, Regent Street, W.—Open from Ten A.M. until Six P.M.—Admission, 1*s.*

THE ROYAL ACADEMY. (Third Notice.)

Few pictures of the year approach the three little gems contributed by Mr. A. Moore in refinement and artistic merit. They are called respectively *A Palm Fan* (No. 353), *A Flower Walk* (356), and *Pansies* (357). When all "the dust that rises up" is "lightly laid again," when acres of rubbish hanging on these walls have passed into well-merited obscurity, when the jealousies of the hour are forgotten, these little

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pictures will take places quite different from those which the Hanging Committee have awarded to them. They are specimens of an original form of art, which is, of course, not new to us, for the painter has worked before now in the same vein, and sometimes not so successfully. They are, indeed, so fine, that one is compelled to inquire how it is that, seeing how small they are, less ignominious places could not be found for them than in a second-rate room, where they are surrounded by inferior pictures, and hung too low to be properly seen. There is but one explanation of this, for we do not for a moment imagine that the Hanging Committee deliberately tried to injure Mr. Moore; and that explanation is humiliating enough, for it implies want of culture and the unfortunate combination of coarse tastes, which have made this probably the most vulgar Exhibition the Royal Academy has ever held. In coarseness there may be strength; but here pretence and flimsiness predominate; and, if it were possible to suppose this a truly representative gathering, the prospects of British art would be poor indeed.

To return to Mr. Moore. In 'A Palm Fan,' a damsel in a thin robe is sleeping on a couch in perfect abandon; a palm-leaf fan lies at her feet. The charm of the picture is the exquisite harmony formed with the flesh and the blue, puce, and yellow of the couch. It is a lovely piece of pure art—a wonderful piece of colour and tone. In 'A Flower Walk,' a tall and fair lady, of the noble antique type, stands by a blooming pear-tree and masses of purple flowers; her dress is of purple and green, and she has a blue kerchief on her head. The whole is beautifully graded in tone and tint. 'Pansies' depicts a lady seated on a couch, with a flower-pattern on its cover, with a pale puce silk mantle on her knees, a delicate "salmon"-tinted robe, with a sulphur-coloured kerchief on her head: the last surrounds a fine expressive face. The draperies are admirably studied and delicate examples of pure art. This is the best of the three works. The whole, or any one of them, might be used to test the art-feeling of any observer.

Two other noble pieces of pure art are contributed by Mr. Poynter, and we briefly described them some time ago. One of them is called *The Festival* (233), and gives a glimpse of Arcadia in art and subject. It represents two damsels, one of whom is in pale yellow and olive-tinted robes, and stands on a ladder, while she receives a wreath from her companion, who is kneeling on the floor, amidst abundance of roses. The purpose of the pair is to decorate a chamber; festoons are already attached to the walls. This is a decorative composition of the highest class. The grace and freedom of the attitudes, the fine, full, and bold harmony of the lines of the composition,—lines disposed with rare learning and care, being in themselves difficult to deal with,—make this one of the most remarkable among modern decorative works. The colour, which, of course, is here seen in the state proper to a study, is rich, sober, and fine, yet strong, with a noble, grave, and truly classic character. The head of the lower figure and her body, two difficult pieces of drawing, are admirable. *The Golden Age* (236) is the companion to the last, and shows two youths in an orchard,—one of them is on a ladder, and is plucking apples from a tree, and giving them to the other youth. The upper figure has been studied with extraordinary learning and care, the torso especially having received the benefit of Mr. Poynter's skill: it has been most ably painted. We fancy the left arm of this figure is too small, and we think that the right leg of the companion figure—both these limbs being advanced towards the spectator—is also too small.

In Gallery III. is a pretty figure of a little girl, *Little Sunshine* (220), by Mr. Cauty: she is trudging in a sunny path, with a genuinely ingenuous expression. The picture is defective only from lacking complete clearness and brilliancy of painting. The colour is a little dirty. There is some humour and a good deal of "cleverness" in Mr. S. Lucas's *A Difference of Taste* (136), a picture gallery "of

the olden time." An old fellow devotes himself to earnest studies of a Dutch landscape, while a young gentleman, his companion, gives his attention entirely to the ripe beauty of a lady's portrait, by Van Dyck.—Mr. G. A. Storey has painted much better pictures than he sends us this year, unless, indeed, something superior to "Caught!" (142) has been rejected,—it is at least the most striking of four works. It shows a girl in blue, who has been fishing over a garden wall, and has contrived to hook a person, whose head appears above the parapet. Though there is something "clever" and agreeable in the painting of the girl's blue dress, the picture, as a whole, and least of all as a design, is not worthy even of Mr. Storey's modest pretensions. There is something only too artfully simple, too cleverly ingenious in the naïveté of the "school" whose favourite veins of pathos and humour Mr. Storey has more than once illustrated.

As there are "goody" novels, so there is "goody" painting; or rather, there is a great deal of cant of the "goody" sort in the current choice of subjects such as those affected by Mr. Storey, and of which Mr. Leslie is the most welcome expositor. In hands inferior to his, "goodness," sweet and pretty as he makes it appear, becomes perilously like a "dodge." We hope, notwithstanding his somewhat elaborate simplicity, that Mr. Storey will not condescend to this sort of thing, for the fact is, that 'Caught!' displays compulsory naïveté which is a little beyond a joke.

Mr. Marks neither aims at a moral nor does he illustrate a "goodness," but he depicts a joke with vivacity in his capital

"Three jolly postboys
Sitting at the Dragon"

(166), which is one of the pictures of the year. Three postillions of the "good old time"—that time when every one was young—are seated at a table outside an alehouse or inn, each in his blue jacket, of bright and rich colour, admirably harmonized with the general buff or yellow grey of the mass of the picture; they regale with bread-and-cheese and beer, and are

"—determined
To finish out the flagon,"

with tobacco; a tall damsel leans on the table before them, expecting further orders, and receiving abundance of "chaff." There is a great deal of spontaneity and vivacity in the expressions of these personages, and of vigour in the designing of their figures. The picture is a capital example of colour in a simple and bright mode, with brilliant and clear lighting, a genuine piece of painted daylight, much freer and richer than is common with the artist in respect to its characteristic handling. The humour of the faces is excellent, especially the expression of the old fellow who fronts us, and listens to the conversation with the girl. Mr. Marks has another picture; this is hung in Gallery III., and called *A Merrie Jest* (242). Two old fellows are gossiping with much "wicked" humour in a shady path on a hill-side: one of them "button-holes" the other, and tells him a tale with a glee that is admirably expressed: the latter seems to us to have but a tardy appreciation of the wit which is exercised for his benefit. The latter is a studious fellow, with a book in his hands. The landscape here, although it has capital points, notably those on our left, is a little hard. There is a first-rate picture in the current *Salon* with many elements which curiously resemble those of this painting; it is M. Loutaunau's *Le Naturaliste Amateur* (1395), a work which Mr. Marks will doubtless observe, and study with fraternal satisfaction.

Mr. Yeames's *The Suitor* (175), a young man knocking at a door, bouquet in hand, shows a decided improvement in neatness and smoothness of execution, together with delicacy and sufficient taste and tact to justify the existence of the work. In this respect 'The Suitor' has the advantage of the greater number of its congeners here.—Mr. Hart's *A Reminiscence of Ravenna* (174), a man telling his beads, has some good qualities, which are likely to be overlooked where so many more

pretentious works are displayed.—Mr. Sant's large group of portraits of young ladies in white dresses, styled *The Early Post* (191), is put in peril by the fact that it occupies the place formerly given to one of Mr. Millais's masterpieces in a similar vein of art. A lady reads a letter to her companions; one of the latter too listens with fixed eyes. The work is rather too artificial to be entirely acceptable, but it has considerable merits.—Mr. Eyre Crowe's *Sheep-Shearing Match* (202) we have already described. It is one of the most carefully and conscientiously executed pictures of the year, giving a scene under a tent in bright sunlight, with beautifully drawn and solidly painted figures, all designed with first-rate spirit. The sheep are worthy of our English Meissonier, as Mr. Crowe has, not inappropriately, been styled. By the same artist is *Handing the Brush* (385), a scene outside the gates of a park. A huntsman offers to a lady seated in a waggonette the spoil of the hunt—a fox's tail. This is, probably, a group of portraits. The subject is certainly not a fortunate one for an artist of ability. We fancy the bright brown horse in the centre is a little too thin, both as to its contours and its painting. But the picture is brightly and, generally, solidly painted. *The French Savants in Egypt* (831) has already been briefly noticed in these columns. During the expedition of the French in Egypt, in 1798, a joke was current which associated the learned men who accompanied the troops with the donkeys on which they rode. It was said that, when the Mamelukes charged the invaders, MM. *les savants* and *les ânes* were ordered within the square formed to receive cavalry. Mr. Crowe has taken advantage of the tale to present to us a well-arranged and admirably-executed group of the learned men in question, reclining, lounging, or standing on the desert sand in hot sunlight. Bertholet sits on a black mule, and talks with Villoteau, a draughtsman; St. Hilaire, seen in profile, converses with Dutestre, another draughtsman; next to Fourier is Conté, the latter with a bandage over the eye which he lost while experimenting in the manufacture of the crayons which preserve his name; Denon is in a green coat, listening to Monge, who gesticulates with both hands; Balzac is talking with Costaz; the latter, in a blue coat, lies on the sand. It is a capital, solid, and careful picture, a little hard in execution, and rather scattered in colour, but otherwise quite a model for the painters of the present day.

Among landscapes to which one would wish to call attention is Mr. C. P. Knight's *Entrance to Bristol Docks, Evening Tide* (146), an impressive and well-chosen effect being represented: a ship drawn with rare skill and delicacy; the wavelets in front are rather painty.—Mr. Ansell's animal pictures are seldom interesting to students, but they must please some persons, for they are an inevitable feature of the Exhibitions. *The Intruders* (186) is half a landscape, and shows young bulls in a field of green corn, where are likewise a white horse and a dog. The horse, disproportioned as it is, the body being much too big for the legs, is the best portion of the picture. We are not quite sure that the painter meant the corn to be unripe, but, at any rate, it is decidedly green.—*Rachel and her Flock* (218), by Mr. Goodall, is a respectable work of the brush and palette. The Hebrew damsel walks over the grey sands before her sheep, bears a crook on her shoulder, and is clad in the blue robe which so often attracts painters, and of which Mr. Goodall has given a considerable number of representations. This is honest and well meant, thoroughly "British" work. The sheep are creditable to the painter, but we cannot say that the picture justifies its existence. We question the drawing of the body of the female figure which—we do not exactly see why—it has pleased Mr. Goodall to call Rachel. There can be no question about the legs and feet of this female—they are not well drawn; we do not see how she is stepping. Her feet are too small for beauty. In its way the landscape is first-rate, and by far the best part of the picture. *A Fruit-Woman of Cairo* (514) has some of the charms of emphatic colour and chiar-

oscuo, and an obvious story, written in characters so plain and large that mistakes about the picture would seem impossible. A woman bears a flat basket of fruit on one palm, and is clad in blue; she walks towards us. We have our doubts about the truth of the effect of this picture, and should not like to be compelled to decide about its chiaroscuro, that is, if simple and faithful chiaroscuro and effect are intended, which, we presume, the whole work being prosaic, is the case. But we have no doubts about that much simpler element, the drawing; the right hand and the left wrist and both forearms are not what one could wish in so well-meant a picture. Either Mr. Goodall's admirers are numerous, or it is easy to satisfy them. At any rate, he has painted a considerable number of strapping damsels, bearing different names, nearly all of them wearing the same costume, i. e., the blue chemise, allowed to open in the front so as to show what it is designed to hide, the hard and polished bust of the girl, the blue garment generally reaches to midleg, and there is an end. The maids are usually smooth-faced, they have serious eyes, and exhibit certain contours which prove how unlike the Jewish and Egyptian races of old were to the pictures of them produced by other artists than our painter. Probably some one has been before us in suggesting to Mr. Goodall that the British public might at last be bored by the sight of so many soft wenches in blue chemises. If so, that some one is probably responsible for the presence here of a big damsel, with a bust half-displayed, as before, but clad in a saffron-tinted robe. This maid is called *A Seller of Doves* (582), and is own sister to the ethnological curiosities in blue chemises. Of course it is obvious that the 'Seller of Doves' and 'The Fruitwomen' are "a pair," and it is much to the credit of our artist that he did not make them "both alike." All painters have not yet discovered that pictures ought not to be like the "china ornaments," which must match or perish.

We have already briefly noticed the pictures of Mr. B. Rivière, and may now endeavour to do fuller justice to their merits. In our opinion, the best of the three is *War Time* (89), an old shepherd looking on a stone fence in a snowy landscape, and looking into a fold mournfully, having taken off his spectacles after reading "Latest Intelligence" in a newspaper. The picture finely illustrates the lines of Mr. S. Dobell:—

Over valley and wold,
Wherever I turn my head,
There's a mildeew and a mould;
The sun's going out overhead,
And I'm very old,
And Tommy's dead.

A sympathizing dog, most admirably painted and pathetically designed, stands looking wistfully at his master; another collie has a place near the gate of the fold, and waits there for the shepherd. The painting is admirably solid; the wall is first-rate as a piece of local colour, and so is the rosy snow, which is modelled to show footsteps of men and dogs. The man's figure has been executed with care worthy of its design, and the drawing of the embroidery on the smock-frock is particularly noticeable. *Portrait of C. M. Lewis, Esq.*, with a mare and dogs (190), by the same artist, is one of the best pictures of a horse at full size that we have seen for some time; the gentleman and his dogs are almost equally well painted. *The Last of the Garrison* (626) will be among the most successful pictures of the year; the subject is likely to be popular, and not the less so because it is obviously added on to a large study of a dead bloodhound. Sir E. Landseer's fortune was made by cleverly adapting studies to subjects, as more than one anecdote proves. The scene is the entrance to a chamber at the top of a staircase in an ancient mansion, the walls of which have been lined with wood, and partly hung with arras. The house has been taken by storm, and the human garrison either killed, or made prisoners, or they have fled. One only remains, and lies dead at his post—a huge tawny bloodhound, which, with set and glassy eyes, lies all in a heap on the floor, just within the doorway he has defended. A shell has gone through a

panel in the door, and penetrated the arras behind, so that we see smoke issuing from the hole and from the crevices of the wainscot, both on the stairs and in the chamber. A heap of broken furniture lies in front, with a broken matchlock and its smouldering fuse. The melo-drame of this design is in tolerably good taste, and the story is clearly told; the chief element is, of course, the dog, and that is nobly painted.

Mr. Burgess is a painter who always tells his stories well, but one feels that they are not always worth telling. This year he makes a good point, and shows a great improvement in technical respects; his execution is less slovenly than it has often been. His *Barber's Prodigy* (107) is better designed in some respects than previous works of his. A curé, who is a connoisseur in fine art, has come to be shaved or cropped in a village barber's shop. The artist in hair produces drawings executed by his son; the curé, napkin on chin, sits in the chair, and with dainty dilettantism comments on the cartoons; the boy shyly kneels at his feet. There is much humour of a quiet sort, and a good deal of character, but not very original character, in the group about the critic. There is something farcical in the impatience of the customer in the background, who, already lathered for shaving, is neglected by the fond barber and parent, and sits scowling. As is sometimes the case with Mr. Burgess's designs, by-play is cleverly introduced here, e.g. the razors are placed in a proper jug, the hot water of which cools in tempering the instruments. The faces of the father and the curé are happily devised, and the central group is nicely composed. There is something agreeable in the sister's pleased look, as she stands behind the father. To judge this picture fairly we must accept its standard, according to which it is perfectly successful. That Mr. Burgess might adopt a higher standard and more refined modes of execution with success, is unquestionable.

An artist of a similar class is Mr. E. Long, who has produced his *chef-d'œuvre* in *The Babylonian Marriage Market* (482), a scene in an open place of Babylon, on the walls of which are depicted hunting scenes in the paradise of the king, lions, &c. A capitolly designed row of dusky damsels squat in various attitudes along the front of the picture facing us; their faces show their different nationalities. Behind them rises the platform on which each girl is to take her turn, and the still higher rostrum of the auctioneer, a stout, black-haired fellow in a splendid robe, and with his sable beard daintily "curled and laid in press," after the mode of Babylon. He is decanting, with his bare and braceleted arm outstretched, on the charms of a damsel of a fair, probably Pelasgian, race who occupies the platform, and is the cynosure of all the glittering eyes of the stalwart and feeble, and young and old gentlemen who gather there, facing us. The figure of the girl is tall and graceful. She stands with her back to us; and a negress unwinds a scarf from the body of the maid. The story is told in a dramatic way, so that within the range of the painter's intentions here is another complete success. One could wish his aim were a loftier one, and his art of a severer sort.

Mr. C. N. Hemy's *London River, the Limehouse Barge-Builders*, (108) is a richly and solidly painted river-side picture, the subject of which has not unfrequently attracted artists. Mr. Whistler took the scene for one of his best etchings—"How are the mighty fallen!" (111), by Mr. H. Hardy, might, for its subject only, have been classed with Mr. Rivière's animal pictures. It is a masculine example of animal painting, representing a dead lion torn by vultures. There is too much of an unpleasant greenish brown, an unwelcome tint in the "colour" of any picture, and it is rather heavy and coarse in handling; but it is executed with vigour, especially the birds, some of which flutter on heavy wings and would greedily feast, delaying only in spite and haste to injure each other.—Mr. D. W. Wynfield is not up to the mark of his former works in such a sickly and flabby piece of sentiment, ill-executed too, as "At last, mother!" (113). It is too sentimental

to bear description. Mr. Wynfield has assumed the mantle once worn by Mr. Frank Stone, but he does not paint in such a "sweetly pretty" fashion. Nevertheless, we protest Mr. Wynfield is rather hard on Mr. Marcus Stone, who ought to have inherited the mantle, and really made gallant efforts to fasten it on his own shoulders. What Mr. Marcus Stone has come to those may judge who have seen *Sain et Sauf* (130), a French soldier rushing to the embrace of his very big wife. It must not be denied that the contest between these painters results in a "tie." We prefer Mr. Wynfield's effort, simply because in art it is better to be flabby than coarse.—"Nemo me impune lacessit" (119) is a "cleverly" executed sketch on a large scale, of a thistle and certain briars. It bears the boasting motto; but Mr. M. Whiter, the artist to whom we are indebted for this capital piece of *chic*, has overlooked the fact that the one shrub has gone to seed while parts of the other are dead. The picture is full of an affectation of learning and technical skill, so bold and able an affectation, indeed, that it requires something like technical knowledge and tolerable feeling for nature, and some slight acquaintance with the rudiments of the art of drawing, before the observer can detect amid the pretences of this *pseudo-masterpiece* the bad fore-shortening, the slap-dash painting, and other weaknesses which distinguish it. Such art as this differs profoundly from the style which true masters have delighted in.

We have seen pictures by Mr. Poole which delighted and instructed us a great deal more than *Ezekiel's Vision* (129). There is considerable difficulty in associating this work with its subject. It comprises a group of figures on the summit of a mountain in the wilderness, while portentous clouds hover above. That the clouds do not indicate the character of the "Vision" was, perhaps, not unwisely contrived by the artist, for had he chosen the reverse mode of proceeding, there would have been some want of keeping between the representations of the monsters Ezekiel saw, and the naturalistic though highly poetized landscape. The difficulty of harmonizing the real with the unreal elements of the subject is inherent in the theme of the painter, and belongs to his art itself. Michael Angelo, in subjects similar to this one, rather evaded than overcame the difficulty by producing conventional and suggestive landscape elements. The weird characteristics of the subject are, therefore, left by Mr. Poole to the imagination of the observer, indefinite suggestions only being given in the strange forms of the clouds. Nevertheless, we think the subject is not within the compass of our artist's mode of design. As a piece of imaginative landscape, the picture is a fine one, both for its colouring and that vague poetic feeling so often found in Mr. Poole's works. His *Entrance to the Cave of Mammon* (261) seems to us better suited to the painter's power: it has a motto from Spenser's 'Faerie Queene,' and exhibits what Mr. Poole has often delighted us with—a mountain tarn with steep, cliff-like banks, a cavern on the further bank, a boat, and radiant figures. It is a superb piece of colour, and comprises some grand landscape forms, in a mysterious, dim and yet rich light, and the effect is grave and poetical.—Mr. May's *Hopwas Wood, Winter*, (140) is a conventional landscape, of a grave but not realistic sort: a dense pine forest in wintry weather; thick snow lies in patches on the herbage. There is much strength and ability in the workmanship, although this will not bear a very close examination.—Mr. Orchardson's *Moonlight on the Lagoons* (229) is one of the more successful productions of the artist. It is not important nor pretentious, but it is flimsy in the extreme. The sky, with its flocculent clouds of silvery tint, is the best part.—*Near Troutbeck* (300), by Mr. A. Hague, is a capital picture in a mode which was formerly excessively common in France. The whole is painted in a low key of green and greyish tints and delicate tones; a woodland path, and a single figure tastefully introduced.

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tious, if not a particularly "picturesque" or pathetic, artist. He sends one of his best pictures in *Sandy Cove, Tide Flowing* (369), the title of which describes it. The effect is sunlight, and all the details are learnedly and carefully drawn and skilfully modelled, but the rocks, excellent as they are in local colour and general truth, have something of the semi-lucidity of ice. A clump of pines on the summit of the rocks is capably produced, the water is rather glassy, and the sky is too cold. The result is that the sunlight, though remarkably bright, is hard, and does not glow with heat. Of course, there are cold sunlight effects in nature, but they are not like this. We think that, if he had a touch of poetry in him, Mr. Cooke might have made a picture of *H.M. Turret Ship Devastation*, &c. (232), but we are certain it was unwise on his part to undertake this work. In his third picture the artist has been much more successful, although the Nile is made to appear almost glacial, and one cannot understand how, with the glare of an Egyptian sunset in his eyes, the spectator could see thus clearly the sail and hull of the jar-laden barge which goes so smoothly before him on the water. For this work, which is called *The Mountains and Plain of Denderah*, &c. (443), Mr. Cooke deserves praise, as he has resolutely essayed to paint an evanescent effect with loyalty, and he has to a great extent succeeded in putting the subject, i. e., the effect of his picture, before us. On the shore, tall palms are grouped about a tomb, ancient temples are near. On the whole, the picture smells of the lamp more than the canon of modern landscape painting permits, while it has not the purely pathetic aim which governed the old landscape painters.

One of the best landscapes here is that which Mr. Goodwin styles *Old Gentility* (399), a line of old red-brick houses on the high bank of a river; picturesque and dignified in their way they are, with the manifold forms and heights of their roofs, windows, dormers, and chimneys. The deep, rich red looks still more ruddy in the strong light of sunset, while the foliage on the banks and in the sloping gardens is more green than it would otherwise appear, because of the cool shadow which creeps up while the luminary declines. Here we have one of the happiest instances known to us of a union between the old pathetic style of landscape art and the modern realistic development of this form of art. Mr. Goodwin's work is worthy of admiration on this account, while technically, and as a picture, it is strong, solid, and rich in colouring and tone. It is most unjustly hung.—Another fine landscape which is in a good position, while it merits a better one, is that by Mr. Oakes, *The Fallow Field* (481), which gives us a small lake shining by reflection from the shining sky, and darkening by reflection from the shadowy bank: there is a hollow in the mid-distance, where a gleam descending reveals the wreaths of mist which have settled there, but rise and fly before the sun. Nearly all the rest of the picture is in shade of differing degrees, but nowhere is it dark; in the foreground is the rocky outlet of the lake—a beautifully drawn passage in art—and the rich brown of the "fallow field," just ploughed in lines of ridge and furrow, the perspective of which is admirably given, a fine example of foreshortening. Notice, likewise, the rich colour of this portion of the picture, so solidly, lightly, and yet learnedly painted as it is. Nor is the sky less worthy of study, although it is a little thin; there is much good art in the unploughed remainder of the field. It is the best picture we have had from Mr. Oakes for some time.—There is art of an exquisite sort in Mr. A. W. Hunt's *Summer Days for Me* (1199), which we have already briefly described as giving a Westmoreland valley with a range of hills running on our right into the distance, a stream at the bases of the mountains; on its nearer bank are dense masses of foliage of varied tints, underwood and rocks shroud the stems of the trees; the water runs brightly in its channel towards the front, with boulders and abundant debris on the shore. A flat meadow, with a crop of poor grass

on it, occupies the larger portion of the picture; this reapers are gathering. The view is closed by vapours of tender hues, all most exquisitely graded from the front. It is a study of brilliant sunlight, absorbed for the most part, but broken here and there by brilliant streams of light, made beautiful by the fine skill of the painter, who never showed his powers more happily nor more fortunately for us; thus he has a poetic charm to one of the most lovely landscapes we have ever seen. The treatment of the hill-side is first-rate, with the scars of time and elemental wars marked in its hollows and deep trenches, where foliage is thickest, and the shadows lie in green, grey, and purple masses. The distance is to be ranked among the more subtle examples of atmospheric painting in this Exhibition. Everywhere are signs that the artist is learned, but there is no vainglorious display. A vast shadow is on the nearer portion of the picture on the hill-side, and broken into innumerable tints by diverse influences of light, direct, reflected, and absorbed.

Mr. J. Smart has two landscapes, both of which are marked by skilful treatment rather than by learning, refinement, or by loyal study and care. *The Crafter's Moss* (489) is one of a class which is rife this year—a class which gives us but faint hopes for the future of landscape amongst us. A few years since, pictures of a similar sort were common in the minor exhibitions of London, and were highly appreciated by most amateurs. They were the works of a numerous family, the individuals of which were popularly ranked under the name of "Williams," and they belonged to the so-called "School of Barnes." A vast amount of "cleverness" was to be found in nearly every one of these now almost forgotten productions; there was, however, but little true art in any of them, although that little, it cannot be denied, was made to do duty for much which did not exist.—We fear Mr. Smart and his comrades, whose pictures may be grouped and dealt with *en masse* under his name, are destined to repeat the fallacies and experience the fate of the "School of Barnes." Facile, showy, unsound in execution, distinguished by flimsy sentiment, and year by year becoming more and more mannered and shallow as the producers used up their slender stores of knowledge, and repeated again and again their favourite tricks of the brush, there could be but one fate for these "unwise virgins" of design. For the present it is impossible for critics to pass unnoticed the labours, if that term be not too serious, of Mr. Smart and his congeners, of whom Mr. Peter Graham used to be the leader—an artist whose productions of this year show but too painfully the misfortune of a too great facility. It seems to us that Mr. Graham's works are already on the darker side of the line which divides pictures of mark from those which are less successful. His *Twilight* (566), is even excluding its too obvious mannerisms, thin and poor. With Mr. Smart's 'Crafter's Moss' the case is different. It is certainly the work of a man of considerable ability, whose art would be worthy of respect, if not of admiration, were it not entirely deficient in solidity or that expression of learning which distinguishes fine artistic works from those of amateur sketchers. We miss this indispensable evidence of art throughout the picture, but especially in the rendering the effect of light on the space between the foreground and the clump of trees on a rock on the margin of a tarn in the mid-distance. We do not complain because in this place the details of the landscape, rocks, shrubs, and heather, as the case may be, are not "made out," as painters say, but because there is nothing there to show that the painter understood this part of his subject. Elaboration is not indispensable in painting, so long as the artist proves that he knows thoroughly what it pleases him to render slightly. In the place named in the picture before us no one can recognize more than the most trivial and superficial features of nature. Mr. Ruskin said that the true artist shows himself nowhere more completely than in the nearer portions of the distance of his landscape. Let any observer bear this axiom in

mind while he looks at the nearer side of the mountains on our left in 'The Crafter's Moss.' One might expect that, in the immediate foreground of a picture of such pretensions as this one, there would be some signs of learning, some proofs of an artistic conscience, some respect for the public whose admiration is demanded. Now, is it not undeniable that not even the larger masses of rock and herbage here show the slightest evidence of skill, even in drawing of the simplest order? Are the stones foreshortened where their surfaces recede from the eye? Is there anything like modelling on any one of their surfaces? Turn now to *The Gloom of Glen Ogle* (517), by the same, and see how effective it is, and yet how entirely fallacious the workmanship.—Close to these paintings is one of even higher pretensions, the work of Mr. M'Whirter, and showing a cascade (503). We need not criticize the execution of the falling and rushing masses of water, the distance, and we may even shut our eyes to all that is but too plainly told of technical shortcomings, and what might be called contempt of nature, in the front of the picture. The veriest amateur can see how it has pleased Mr. M'Whirter to depict the plain and simple forms of the mass of rock and its clinging trees on our left, just beyond the fall.

Messrs. Smart and M'Whirter aim at poetic effects. They would charm us by the pathetic suggestions of their subjects, and they appear to be satisfied if they contrive to reproduce with facility, if not felicity, the most superficial characteristics of nature. Their art is of an *ad captandum* kind, fatal to its practitioners. Mr. V. Cole works much more honestly, but with less *clan*, in a similar vein of what one may style melodramatic landscape. We have recently noticed an attractive picture of Mr. Cole's, and may now discuss a much superior example of the manner in which, in an ambitious but still prosaic fashion, he essays to rival his neighbours in their own not ill-chosen line. *Loch Seavaig* (513) shows Mr. Cole working in a manner which, if not wholly successful, merits consideration and respect. It is a large work, the result of much labour, and proves that the painter studied the subject fairly, and had formed a notion of what he desired to depict before he put a brush to the extensive canvas. Lofly and barren mountain sides, terminating in huge peaks, and enclosing many dells and vales, shut the view, which opens from a waste of surges. Heavy and dense clouds drive over the hills, and white vapours cling to the leeward sides of several ragged peaks, if they are not formed there; gleams of light penetrate the vapours. The whole is most impressive. It is impossible not to respect the artist who has taken such pains to do his work well. Notwithstanding this, there is an unmistakable touch of prose even in the treatment of this magnificent subject, which checks the sentiment roused by the painter. The water is extremely telling, and what we may call the design of the waves is by no means devoid of power. Yet when we come to look into these surges, that take the eye at first, our estimate of the artist is considerably lowered. So ably has Mr. Cole seized the general facts and obvious aspects of the tumbling seas, that all seemed well with the picture, until we studied the modelling of the hollows of the breakers, and mastered the foreshortening of the ridges as they recede from the eye. After such an examination, it is but too plain that even the draughtsmanship of the foam that lies like lace on the curves, convex or concave as the cases are, is fallacious, or, to use a fitter term, insufficient, and drawn "to show," rather than to instruct those who look for truth.

SALES.

THE following works of art were sold for pounds by Messrs. Christie, Manson & Woods on the 14th inst.: W. Müller, A Landscape, with figures by D. Cox, 231.—Leslie, The Duke and Duchess reading 'Don Quixote,' 105.—P. J. Clays, A Sea View, 152.—B. W. Leader, Capel Curig, 325.—Creswick, A River Scene in Wales, 194.—W. Linnell, A Landscape, 273.—J. Holland, S. Giorgio

Dei Greci, Venezia, 162.—Boats near San Giorgio, 294.—D. Cox, "Pointing the Way," 220; Darley Dale Churchyard, 1,018. Water-colour drawings: D. Cox, Big Meadow, Bettws-y-Coed, 126; Mountains, Bettws-y-Coed, 53; Snow Storm, Bettws-y-Coed, 93; Aston Park, 63; View near Penmachno, 311; The Lleddr Valley, 67; Beeston Castle, 267; Road near Calais, 78; Going to the Hayfield, 105; Distant View of Bristol and Clifton, 88; Old Mill at Bettws, 126; Sheep in a Valley, 105.—T. Collier, The First Snow in Nant Francon, 84; Twilight after Hail, near Ogwen, 84; On the Coast, 68. Another collection of pictures, the property of Frederick Timmins, Esq., deceased: M. Anthony, The Deserted Church, 157.—T. C. Burt, The First Load, 115; Stream near Llanbedr; Sand Hills, near Barmouth, 120; Collecting the Flock, Llanbedr, 105; Near Shenstone Leasowes, Hales Owen, 105; Counting the Flocks, 105.—H. Dawson, The Wooden Walls of England, 1,417; near Nottingham, 126; A Landscape, with man fishing, 168.—C. Hunter, Mending Nets, 153.—J. Syer, View in Wales, 126.

The same auctioneers sold the following water-colour drawings for pounds on the 15th inst.: E. Ellis, The Fell Side, Westmoreland, 117.—Thorne Waite, Holy Thursday, 246; After-dinner Gossip, 90; Wild Flowers, 157.—E. Bale, Ave Maria, 94.—E. Taylor, A Girl of Sorrento, 54.—D. Cox, Chepstow Castle, 105; Hay, on the Wye, 118.—W. Hunt, A Boy with Ducks, 95; Pine-Apple, Melon, and Grapes, 144.—L. Haghe, Transept of the Church of St. Gomar at Lierre, 136; The Silver Pulpit at Milan Cathedral, 157.—Birket Foster, Children gathering Seaweed, 117.—G. A. Fripp, Bolton Abbey, 157; Burroughs Marsh, 99; Sonning-on-Thames, 99.—S. Prout, Rouen, 143; Gothic Cross, Market Place, Rouen, 78; A Street Scene, Caen, 336.—C. Fielding, Loch Katrine, 111; A Landscape, 115.—P. de Wint, A Woody Landscape, 63; A Cornfield, 210; A Ruined Castle, 66; Beverley, Yorkshire, 971.—J. M. W. Turner, Folkestone, 451.—F. W. Burton, A Neapolitan Girl, 462.—E. Duncan, The Last Man from the Wreck, 504. Another collection: De Wint, A Harvest Field, 53; Making a Hayrick, 59; The Hayfield, 63; Brighton in a Mist, 105; Making a Hayrick, 169; A Welsh Valley, 283. A different property: Turner, Interior of Ely Cathedral, 252.—C. Fielding, Ben-y-Glo, 388.—W. Hunt, "Very Queer," 94; A Girl in a Bonnet, 68.—F. W. Topman, A Gipsy Encampment, 105.—D. Cox, A Welsh Mountain Scene, 74; S. Prout, Interior of a Church in Normandy during Mass, 157. The following are from the Ellison Collection: P. de Wint, A Welsh Landscape, with a Castle, 73.—W. Müller, Château Brissac, 80.—C. Fielding, Downs, with Figures and Cattle, 94.—D. Cox, Harlech Castle, 94; a different property, Feeding Chickens, 50.—B. Foster, The Pet Kitten, 63.

The following pictures were sold, for pounds, by the same auctioneers on the 24th inst.: A. Toulmouche, A Sweet Temptation, 139; "Will Papa consent?" 141.—L. Rossi, The Toast, 126.—M. Giermski, Going to the Meet in the Olden Time, 178.—C. Troyon, The Storm, 241.

The following engravings from the Galichon Collection were sold, for francs, last week in Paris: G. Mocetto Triomphe de Neptune, première feuille, 2,605; La Sainte Vierge sur un Trône, 3,900; Bacchus, 3,150.—B. Montagna, L'Homme à la Flèche, 2,705; Saint Jérôme et un autre Saint travaillant aux Évangiles, 2,000.—M. Antonio, La Descente de Croix, 2,000; St. Paul prêchant à Athènes, 3,005; Notre Dame à l'Escalier, 4,705; La Vierge au Palmier, 2,500; Le Jugement de Paris, 6,705; La Vendange, 2,250; Vénus et l'Amour, 2,705; Le Satyre surprenant une Nymphe, 2,410; Amadée, 2,500; La Poésie, 2,500; Jeune Femme arrosant une Plante, 3,100; Sainte Cécile, 2,950; Le Serpent parlant à un Jeune Homme, 4,000; Les Trois Docteurs, 2,000; Les Chanteurs, 7,005; Les Grimpeurs, 3,600; Pierre Arétin, 3,500.—Rembrandt, Christ guérissant les Malades, 9,600; Christ présenté au Peuple, 4,700; Saint Jérôme, 2,605; Le Canal, 2,000.—M.

Schoengauer, La Vierge assise dans une Cour, 3,305.—C. da Sesto, Décollation de Saint-Jean, 7,000. Pictures: N. B. Lépicier, La Demande en Mariage, 5,000.—C. Roqueplan, Rousseau cueillant des Cerises avec Mesdemoiselles de Graffenried et Galley, 4,000.—P. Marilhat, La Caravane, 9,000, J. Tissot, La Promenade en dehors des Remparts, 7,000.

Fine-Art Gossip.

THE Exhibition of works in "Black and White" will shortly be opened in the Dudley Gallery.

THE Salon was closed on Wednesday last, "pour travaux intérieurs," and re-opened to-day (Saturday).

We cannot affect to regret that the authorities of Soho Square have declined an offer made by Mr. Albert Grant to convert their garden into a public pleasure ground; but surely it is not necessary to remove, as we understand it is intended, the statue from the centre of the enclosure. This statue is part of the square, and in perfect keeping with the place; it has part of its history, and ought not to be taken away. The enclosure certainly requires new railings,—we hope they will reproduce the old ones,—and needs to be "done up," as folks say.

THE transfer of the India Museum to the eastern galleries of the Exhibition building at South Kensington having been completed, the collections were opened to the public on Wednesday last.

THE Wolsey Chapel at Windsor, being definitely finished, will soon be opened to public inspection. Competent persons say that the operations performed on the interior of this building are, from an art point of view, disastrous in the extreme.

WE learn from Madrid that Señor Madrazo, the brother-in-law and executor of Fortuny, has offered to the Committee constituted at Reus (Catalonia), for the purpose of erecting some monument to the memory of this deceased painter (of what may be termed the New Spanish School), the heart of the artist, which has been accepted, and will be placed in a cenotaph to be erected in the parish church of San Pedro, where he was baptized.

It is proposed to erect a memorial to Holbein at Augsburg.

La Chronique des Arts says that six large pieces of Gobelin tapestry have been discovered at Venice, which had been executed after the pictures by Rubens, representing episodes in the life of Decius Mus,—pictures well known in the Lichtenstein Gallery.

IN accordance with a practice we have several times admired, the French have set up in the Champs-Élysées another statue, which is intended for exportation. This work represents Norodom the First, King of Cambodia, at full size, on horseback, and it is a portrait to the life of the monarch, but unfortunately in a modern European general's dress, cocked hat in hand. It is the work of M. Eude, and a capital specimen of picturesque sculpture, and full of spirit. The horse is designed with uncommon energy, and well executed.

La Chronique des Arts states that M. Flameng, encouraged by the success of his engravings, 'The Hundred-Guilder Piece' and 'La Ronde de Nuit,' both by Rembrandt, has finished two new plates after the same master, 'La Leçon d'Anatomie' and 'Les Syndics.' The latter two works, added to 'La Ronde' and its companion, are comprised in a series of transcripts from Rembrandt.

THE equestrian statue of Jeanne D'Arc, by M. Fremiet, which was set up a year or two since in the Place de Rivoli, Paris, and which it was said was about to be removed, still occupies that site. Notwithstanding its defects, which are, however, rather sins against convention than serious demerits, there can be no doubt that it is a striking and spirited example of modern sculpture in bronze. Although the Place de Rivoli is not a large square, yet there is a long vista of some

width immediately behind the statue; this leads one to fancy that the work would look better in a more confined site, and perhaps a lower pedestal than that in use would be preferable.

At Rouen, following the good practice adopted on the Continent during late years, the authorities of Notre Dame have cleared away a considerable proportion of the houses and other buildings which, until lately, hid the architecture of the church, bore witness against the greed of the ecclesiastics of other days who allowed such works to be set up, and expose the churches to the risk of fire. With one exception, nearly the whole of the south side of this cathedral has been cleared of these incrustations. One house, soon to be pulled down, still stands near the Tour d'Amboise, or Batter Tower.

THE process of "restoring" the famous Palais de Justice at Rouen has now embraced the once magnificent Salle des Procureurs, or right wing of the Palais. Half of the high-pitched slate-covered roof of this wing has been pulled down with the timber framing of what was styled the Salle des Pas Perdus. The pieced work in front of the dormers, rising from the parapet, remains, and the whole will be re-constructed, of course to the utter destruction of the ancient beauty of the building. The remaining half of this wing will soon undergo the like fate.

AN "R.A." writes us:—"I have just read in your second notice of the Royal Academy Exhibition remarks that have rather startled me. Speaking of Mr. Orchardson, your critic says, 'that he covers, at least, as much wall as Mr. Poole and Mr. Leighton together, and more than Mr. Millais.' Allow me to correct these very misleading statements. The facts by measurement you will find below: Mr. Millais, 160 square feet; Mr. Leighton, 91; Mr. Orchardson, 69; Mr. Poole, 66."—"R.A." is right, and we were wrong; but the point is not of any importance. We objected not so much to the largeness of Mr. Orchardson's canvas as to the smallness of his subject, and the weakness of his mode of treating it. The comparison we made between Wilkie and Mr. Orchardson is not affected by "R.A.'s" statistics.

MUSIC

MR. W. H. HOLMES (Pianoforte) is permitted to announce, under the patronage of their Royal Highnesses the Duke and Duchess of Edinburgh, a CONCERT by his PUPILS, assisted by eminent Artists, June 25, at St. James's Hall, at Two o'clock.—Programme and Tickets of Mr. W. H. Holmes, 35, Beaumont Street, W.

MISS JESSIE F. A. REID'S PIANOFORTE RECITAL.—St. George's Hall, WEDNESDAY, June 3, at Three o'clock.—Voice, Mdle. Hélène Arnim. Sonata, in D minor, Weber; Musical Sketches, Bennett; Sonata, in A minor, Mozart; Andante, Op. 35, Beethoven; Paganini, in C minor, Bach; Consolations, Liszt; Scherzo, in E flat minor, Chopin; Impromptu, in G, Schubert; Tarantelle, Heller; Rong, Liszt, Schubert, and E. W. Coenen.—Tickets, 5s., at Chappell's 50, New Bond Street; and Moutries', 55, Baker Street.

THE OPERA SEASON.

THE fact that M. Gounod's masterpiece was performed, last Saturday night, at Drury Lane and at Covent Garden, however flattering to the *amour propre* of the composer, must be, at the same time, a source of disappointment, for, while the production has proved immensely remunerative to publishers and Impresarios, while it has created or raised the reputation of many distinguished artists, male and female, M. Gounod financially has gained next to nothing from the performances of 'Faust' in England. When the operatic events of the present period may be written, the story of the bringing out of 'Faust' in this country will be interesting. A slight retrospect of the circumstances is the more necessary, now that the copyright question has been so recently brought before the public. The copyright was sold to a publisher in London for a trifling sum; but, through very natural ignorance of the stringent regulations as to registration in London on the part of M. Gounod and his Paris agents, the forms required were not complied with within the time prescribed by the law. Whether there was neglect or forgetfulness here need not be discussed; the result has been fatal to the

interests non-receivable here to present Haymarket of the merits of that it name,—14th of then only 'Faust' Mdle. T. late Giu (Mephist course t in July with M. characte Nantier Signor C tophes most pr number have, a ventors smallest case ju authors, new p country stitute and the Barbier And is page of forte sc omitted The natural there an is suste namely neither Mario. objecti sharp; latter ladies. alone; power, as the French better the Pol voice. Bettini tralto co tested. Siebel Signor style, how m country enume Mdle. Paulin Nilsson mens, with cited. and It most r Next t hers is not for singer is th of Val cathed in the emotio gheriti Garde Hers v have c

interests of authors and composer, while the non-registration has benefited the other persons here to an enormous extent. Despite the representations made to the Directors of the Haymarket and Covent Garden Opera-houses of the unquestionable merits of 'Faust,'—merits acknowledged so strikingly in Germany that it extinguished Spohr's opera of the same name,—from the 19th of March, 1859, to the 14th of June, 1863, 'Faust' was not "done," and then only when the London publishers had agreed to pay a sum for the *miss en scène*. We had 'Faust' at last at Her Majesty's Theatre, with Mdle. Tietjens and Madame Trebelli-Bettini, the late Giuglini in the title part, the late Gassier (Mephistopheles), and Mr. Santley (Valentine). Of course the Royal Italian Opera followed suit, and in July, 1863, there was 'Faust e Margherita,' with Madame Miolan-Carvalho, who created the character of the heroine in Paris, the late Madame Nantier-Didié (Siebel), Signor Tamberlik (Faust), Signor Graziani (Valentine), and M. Faure (Mephistopheles). Since 1863, 'Faust' has been one of the most profitable attractions of the *répertoire*, and the numbers of the score have had, and continue to have, a prodigious sale, without the original inventors of the music and drama deriving the smallest benefit therefrom. If ever there was a case justifying the opinion of foreign publishers, authors, and musicians, that registration of a new production ought to be confined to the country in which the work is brought out, to constitute legal copyright, the opera of M. Gounod and the libretto of MM. Michael Carré and Jules Barbier would furnish an unanswerable argument. And is it not extraordinary that even in the title-page of the Italian and English vocal and piano-forte score the names of the French authors are omitted?

The actual casts of the two Opera-houses are naturally canvassed, and amongst connoisseurs there are but slight differences of opinion. *Faust* is sustained by French tenors at both theatres, namely, M. Capoul and Signor Nicolini (Nicolas); neither one nor the other can approach Signor Mario. The *vibrato* of Signor Nicolini is very objectionable, and M. Capoul is apt to sing sharp; but both act the part effectively, and the latter by his presence wins the votes of the ladies. The *Mephistopheles* of M. Faure stands alone; for acting and singing, for subtlety and for power, it has never been approached. Signor Rota as the mocking fiend is inferior to the great French artist. The *Valentine* of M. Maurel is better acted than that of Signor De Reschi, but the Polish baritone has by far the most sympathetic voice. To state that the *Siebel* of Madame Trebelli-Bettini has only been rivalled by that of the contralto of the late Madame Didié, cannot be contested. The two French vocalists have rendered *Siebel* unapproachable by any Italian rivals; Signora Scalchi has a fine voice, but a defective style, and is no actress. If we began to count how many *Margheritas* we have seen in various countries, more than a score could be rapidly enumerated; but in this country we have had Mdle. Tietjens, Madame Carvalho, Madame Pauline Lucca, Madame Adelina Patti, Madame Nilsson, Madame Marie Roze, Madame Lemmens, Miss Louisa Pyne, Madame Artot-Padilla, with some others, whose names need not be cited. The most idealized *Margherita* on French and Italian boards has been Madame Carvalho—the most realistic, Madame Lucca and Madame Artot. Next to Madame Carvalho comes Madame Nilsson: hers is a truly poetic creation, and when she does not force her voice it is unexceptionable. But all the singers named above make special points—with one it is the garden scene; with another it is the death of Valentine; a third exhibits the remorse in the cathedral with startling power; and the death-scene in the prison has found varied exponents of tragic emotion and pathos. Now there is a new *Margherita* in Mdle. Albani, who appeared at Covent Garden on the 22nd, for the first time, in the part. Hers was the mildest delineation, dramatically, we have ever witnessed, and, vocally, was deficient in

finish in the florid passages and in power in the final fifth act. Mdle. Albani does not possess the creative faculty—all her characters are cast in one mould; and this mannerism, therefore, prevents her from giving distinctive attributes to the heroines she has represented. This was a defect in the assumptions by Madame Jenny Lind Goldschmidt, whose effective *répertoire* could be counted on the fingers of one hand. We hear, as usual, the customary assurance, that the *Margherita* of the fair Canadian will improve; but is that a reason why, with Madame Adelina Patti, Mdle. Marimon, and Madame Sinico at Covent Garden, we should have to listen to a *Margherita* inferior in every point of view? The event of Saturday was, after all, the return of M. Faure, who carried everything before him, and had such a reception throughout his performance as proved that his Covent Garden hearers are quite as appreciative of his powers as those at the Grand Opéra in Paris.

Mdle. de Belocca's second part at Drury Lane has been *Cherubino*, the page in Mozart's 'Nozze di Figaro.' Her acting is animated and able, but her singing is very amateurish, and she had to contend with the recollection of the assumption of the character by Madame Trebelli-Bettini, who is second only to Madame Pauline Lucca in the character of *Cherubino*. As Sir Michael Costa has commenced the orchestral rehearsals of 'Lohengrin,' Herr Wagner's work will be produced at the latest after next week, until which period amateurs must "rough" it on M. Gounod's 'Faust,' Meyerbeer's 'Huguenots,' Balfe's 'Talismano,' Bellini's 'Sonnambula,' Donizetti's 'Lucia,' and Rossini's 'Semiramide'—operas in which the solo singers are not sacrificed for the instrumental illustrations.

FRENCH OPÉRA COMIQUE.

BOIELDIEU'S 'Dame Blanche' and Auber's 'Diamans de la Couronne' have followed Halévy's 'Mousquetaires de la Reine.' The execution must be criticized in its *ensemble*, for the star system is, we are glad to say, not adopted at this theatre. The interpretation by band and chorus is admirable; the score is conscientiously respected; the soloists take no liberties with the text; the acting leaves little to be desired. M. Laurent, for a French *jeune premier*, is tame as a tenor, and it is a pity *Georges Brown* and *Don Henrique* were not allotted to M. Herbert; but M. Barbet is quite acceptable as *Don Sebastien*,—the duet between him and Mdle. M. Albery opening the second act of 'Les Diamans' was expressively sung. Madame Naddi as *La Catarina* is not a Patti or a Singelli, a Thillon or a Louisa Pyne, and her voice is anything but sympathetic in *cantabile*; but when she has to attack *roulades* that do not require her to dwell on the notes, she can conquer difficulties cleverly, as she proved in the Bolero *duo* with Diana, and, above all, in the air with variations. The comic basso, M. Sujol, as the *Comte de Campo Mayor* is quite as good as Riquier, the original representative at the Salle Favart when the 'Diamans de la Couronne' was first produced in 1841, with the late Couderc and Anna Thillon. 'La Dame Blanche' and 'Les Diamans' are masterpieces of melodious inspiration, of ingenious instrumentation and of strongly marked dramatic situations, and the defects of the French school of vocalization, the abuse of the tremolo, the prevalence of a nasal twang in the principals, are atoned for by exactitude in rendering the passages, by point and piquancy of expression, by grace and charm of style. Mdle. Priola, one of the leading artists of the Paris Opéra Comique, has arrived, and the *début* of this vocalist will be followed by that of M. Tournié, the tenor, from Marseilles, to secure whom French Directors have been competing. The 'Voyage en Chine,' by M. Bazin, was promised for Thursday. Hérold's 'Pré aux Clercs' and 'Zampa,' Halévy's 'Éclair,' and Auber's 'Domino Noir' are in preparation. As the engagements of French artists of the Opéra Comique are to play seven days of the week, the Sunday night is represented at the Gaiety by Saturday

afternoon, and this arrangement will enable residents in the suburbs to hear these well-trained artists in masterly specimens of the French lyric drama. To appreciate their excellence, let any amateurs who have heard Italian or English adaptations of the works now pay a visit to the Gaiety Theatre, and listen to the French *troupe*.

CONCERTS.

IN the final performance of this season the Sacred Harmonic Society maintained its high reputation. The oratorio was Handel's 'Israel in Egypt,' a most trying work for the chorists, their intonation being severely tested in the "They loathed to drink of the river" and "He sent a thick darkness," but, on the whole, they sang steadily, and happily escaped accidents. When the great phalanx of singers had to attack the massive choral out-breaks of the Handelian score, they were quite up to the mark, and the pace at which they took the "Hailstone" chorus electrified the listeners, and the re-demand was irresistible. It is no light labour for a choir to get safely through twenty-eight numbers almost without relief from the solo singers; but, on the whole, the colossal conceptions of the composer were never more finely interpreted—never was the precision greater or the colouring better. The principals were Madame Lemmens, Mrs. Suter, and Madame Patey, Mr. Lloyd, Mr. Hilton, and Mr. Santley. The contralto had to sing the air "Their land brought forth frogs" twice. It will have been remarked that Madame Patey, since her visit to Paris, has improved vastly in her declamation. The duet "The Lord is a man of war" was encored, for it was spiritedly given by Messrs. Hilton and Santley, whose voices blended sympathetically, a thing that does not always happen when English and foreign bass organs are associated. Mr. Lloyd executed the difficult divisions in "The enemy said" so ably, that the air was encored. Sir Michael Costa's additional accompaniments were used, and it need scarcely be added that the playing of the instrumentalists left nothing to be desired. Mr. Willing presided at the organ.

At the fifth concert of the Philharmonic Society, the solo player was Signor Papini, who executed the *adagio* and *rondo* from the Violin Concerto in *e*, by M. Vieuxtemps, a work well calculated to display the executive skill and refined style of the Italian artist, who reminds us of the finished and polished method of Signor Sivioli, Paganini's only pupil. The *début* of the new tenor from Italy, Mr. W. Shakespeare (late Mendelssohn scholar), was successful. He selected as his solos the serenade of Count Almaviva, "Ecco ridente il Cielo," from Rossini's 'Barbiere di Siviglia,' but was more fortunate in his singing of the air, "Dawn, gentle flower," by Sterndale Bennett, and Mendelssohn's Wanderer's Song, "Through the air a breath is stealing," having as accompanist Mr. W. G. Cousins, the conductor. Miss Löwe was the other vocalist, who was injudicious in trying Mozart's "Deh vieni non tardar," and got on better in Mendelssohn's Romanza, "Einmal aus seinen Blicken," and the "Sontag" of Herr Brahms. The instrumental items were Beethoven's Pastoral Symphony, two overtures, 'Rosamunde' (Schubert) and 'Ruy Blas' (Mendelssohn), besides the clever and interesting Variations by Herr Brahms, Op. 56a, on a theme from Haydn's chorale, 'St. Antoni.' This work was first introduced at the Crystal Palace Concerts last year, and is remarkable for rhythmic variety and contrapuntal treatment in the development of the Haydn melody. At the sixth concert, M. Alfred Jaell will play Herr Raff's Pianoforte Concerto, Op. 185.

Herr Wilhelmj, at the third New Philharmonic Concert, played brilliantly Mendelssohn's Violin Concerto in *e* minor, and his own transcription for the violin and orchestra of Herr Wagner's solo, 'Albumblatt.' Those who blame Dr. Liszt for arranging two Polonaises, by Weber, for the piano and orchestra, would, of course, be indignant with Herr Wilhelmj, were it not that it is

this time one of Herr Wagner's productions with which liberties have been taken. A spirited and artistic performance of Weber's Concert-stück in F minor was much applauded, and the great pianist was recalled. Schubert's Symphony in C minor, and Auber's overture, 'Le Cheval de Bronze,' were the other instrumental pieces. Miss Josephine Sherrington (sister of Madame Lemmens) was the vocalist. Dr. Wyldé and Herr Ganz were the conductors.

The scheme of the fourth Matinée of the Musical Union comprised Haydn's String Quartet in F, No. 82; Schumann's Piano and String Quartet in E flat, Op. 47; and Beethoven's String Quartet in B flat, Op. 18, No. 6; and the Allegretto and Finale from Herr Rubinstein's Sonata, Op. 18, for piano and violoncello. The executants were the pianist, Madame Montigny-Rémaury (who selected for her solo displays, Couperin's 'Sœur Monique' and Mendelssohn's Caprice, Op. 16); Signor Papini (violin); M. Wiener (second violin); Herr Bernhardt, viola; and M. Lasserre, violoncello. The performances of the French lady pianist were distinguished by power and precision. She has irresistible energy, her *entrain* being so great that the violoncellist had his work to do to keep pace with her in the captivating sonata of Rubinstein. On the encore of the Caprice, Madame Montigny-Rémaury played Mr. Wehl's tantalizing Tarentella, no light labour for both hands. The lady quite won the favour of a very numerous assemblage of amateurs and artists. M. Jaëll will be the pianist at the next Matinée, and the subscribers will be glad to learn that Signor Papini will remain the permanent first violin for the series of Matinées.

At the Crystal Palace Summer Concert, on the 22nd, conducted by Mr. Manns, Beethoven's Choral Symphony; the two overtures, 'Oberon,' by Weber, and 'Masaniello,' by Auber; and Spohr's Violin Concertos (Scena Cantante), executed by Madame Norman-Néruda, were included in the scheme; the solo singers were Mdlle. Levier, Mrs. Sterling, Mr. H. Guy, and Mr. Santley; the last-mentioned artist created quite a sensation, and was encoered in the air from Wagner's 'Tannhäuser.' "O du mein holder Abendstern." The instrumental success of the concert was the *adagio* from Beethoven's Symphony, the orchestral portion of which was finely played.

Mr. Halle introduced at the third recital a quartet, No. 3, in G major, Op. 50, for pianoforte and strings, by Herr Friedrich Kiel; the first, in A minor, Op. 43, was included in one of Mr. Halle's recitals in 1872. Herr Kiel is thoroughly master of technical treatment, and the Andante is replete with melody. The executants were Mr. Halle, Madame Norman-Néruda, Herr Straus, and Herr Franz Néruda. These concerts cannot now be called properly pianoforte recitals, for Mr. Halle has expanded them into the proportions of Summer Popular Concerts.

The late Frederic Folkes was the second violin of the "Musical Evenings" Quartet Concerts. For the benefit of his widow and children, Mr. Henry Holmes, the Director, assisted by Messrs. Amor, Betjemann, and Herr Pollitzer, violins; Messrs. Burnett and Hann, violas; and Signor Pezze and Mr. Ould, violoncellos; Miss J. Augarde and Mr. W. Macfarren, pianists, gave a morning concert of chamber music in St. George's Hall, on the 26th, with the vocal co-operation of Madame Lemmens, Miss B. Griffiths, and Mr. E. Lloyd.

The eighth concert of Mr. Henry Leslie's Choir, on the 27th inst., comprised madrigals, part-songs, and ballads. The solo singers were Miss Eva Leslie, Signor Federici, and Mr. Sims Reeves, with M. Pague, solo violoncellist. On the same evening, the juvenile pianists, the Misses Agnes and Violet Molyneux, had a Soirée at the Beethoven Rooms. Mdlle. Victoria Bunsen, the Swedish contralto, gave an evening concert on the Derby Day (the 26th), aided by Miss E. Wynne, Herr Werrenrath (the Danish tenor), Mr. Shakespeare, Signori Urlo, Campobello, and Caravaglia, Madame Varley Liebe (viola), Mdlle. Felicia Bunsen (pianist), with Sir Julius Benedict, Herr

Ganz, Signor Campana, the Marquis D'Havet Zuccardi, and Mr. Cowen, as accompanists.

Musical Gossip.

PROF. MACFARREN, the Principal of the Royal Academy of Music, who has taken his degree at Cambridge as Doctor of Music, delivered his opening lecture in the Senate House last Tuesday, urging the importance of making the art a special study in the University.

THE Tenth Spring-Tide Festival of the Orphan Choral Society was celebrated at the Academy of Music, New York, on the 6th of May, with the co-operation of the Madrigal Club, the Boy Choir, and full orchestra. The solo singers were Mrs. Maude Giles, soprano, from Berlin, Gen. A. J. Gonzales, baritone. The instrumentalists were Signora S. Palomino, pianist; Mr. F. Carre, violinist. The conductors were Messrs. Mollenhauer, Meyer, Raff, and Poznarski.

THE final performance of Signor Verdi's Requiem Mass is announced to take place this afternoon (Saturday), at the Royal Albert Hall. It will be a matter of regret if Madame Stolz and Mdlle. Waldmann should leave London without being heard on the Italian Opera stage, either at Drury Lane or Covent Garden. To let Signor Medini, who is, perhaps, the best *basso profondo* since Jupiter Lablache, depart without an engagement, present or prospective, would be a mistake on the part of Impresarios. Signor Masini, the light tenor, can be well spared: there are vibratory vocalists enough here already.

LORD CLARENCE PAGET presided, on Thursday, in St. George's Hall, at a gathering of amateurs of the Principality to listen to the lecture, by Mr. Brinley Richards, on Welsh National Music, with illustrations from the vocalists, the Misses Mary Davies, Marian Williams, and L. Evans, pupils of the Royal Academy of Music.

THE Earl of Shaftesbury presided on Tuesday evening, in Exeter Hall, at a musical performance by a choir of 700 children from the National Refugees and Sailor Boys from the Training Ships Arethusa and Chichester. The crews of the Arctic Expedition will be well provided with instruments and music to while away the long dark winter months.

MISS JULIA MATHEWS now sustains the twin sisters, Girofé-Girofa, at the Criterion, as Madame Pauline Rita, who sang for 200 nights in the 'Prés St-Gervais' and 'Girofé-Girofa,' requires rest. M. Lecocq has written a letter of thanks to manager, conductor, and artists for their services in his two operas.

THE opening of the Queen's Theatre for one night only with English opera is such an unlooked-for event, that it must be recorded, the more so as Mr. Sims Reeves in the 'Waterman,' as Tom Tug, last Saturday night, displayed the distinctive qualities of his finished style, playfulness, pathos, and power—the first in the 'Jolly Young Waterman,' the second in 'Farewell, my trim built wherry,' and the last in the 'Bay of Biscay.' He was quite right to give way to public opinion and accept encores: the right of a singer to refuse them if not in voice or if overtaxed is unquestionable, but it is folly not to assent to a re-demand when it is overwhelming. If Herr Wagner had been present at the Queen's Theatre last Saturday night, he would have found arguments to sustain his theory of the absurdities introduced in the modern lyric drama by songs given in wrong situations; Miss Blanche Cole, for instance, who had been singing charmingly in two acts of the 'Bohemian Girl,' actually interpolated as Wilhelmina in the 'Waterman,' "Cherry ripe" and "Coming thro' the rye."

MR. SULLIVAN's new sacred cantata, 'David and Jonathan,' will be produced at the Norwich Musical Festival at the autumn celebration, which will commence on the 20th of September. Sir W. Sterndale Bennett's cantata, 'The Woman of Samaria,' will be performed for the first

time at the Norwich gathering. The other sacred works will be Handel's 'Messiah,' Haydn's Imperial Mass, Spohr's "God, Thou art great," Mendelssohn's 'Elijah' and 'Hymn of Praise,' and portions of the late Hugh Pierson's 'Jerusalem.' At the evening concerts, Sir Julius Benedict's 'Legend of St. Cecilia' and Signor Randegger's dramatic cantata, 'Fridolin,' will be executed. The solo singers engaged are Madame Lemmens, Mdlle. Enequist, Mdlle. Albani, Mdlle. de Belocca, and Madame Patey; Messrs. Lloyd, Guy, Minns, and Wadmore, and Signor Foli. The absence of the names of Mr. Sims Reeves and of Mr. Santley at an English Musical Festival is unaccountable. The hope is not abandoned of a Three Choir Festival at Worcester, as the Dean and Chapter surely could not object to a programme in the Cathedral, say, of Handel's 'Messiah' and 'Israel in Egypt,' of Mendelssohn's 'St. Paul,' 'Elijah,' and 'Lobgesang,' with full choral services on the Tuesday (the opening morning) and on the concluding evening (the Friday), with sermons on both occasions. The solo vocalists to be exclusively English, say Madame Lemmens, Miss E. Wynne, Madame Patey, Miss J. Elton, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Lloyd, Mr. Santley, and Mr. Lewis Thomas. Here is a scheme which can meet with no religious objection. The stewards could be left to select artists for the three secular evening concerts from some of the distinguished foreign artists, but the Dean and Chapter need not attend these operatic schemes.

THE performances of a military band in Leicester Square every Saturday afternoon have been commenced, and, if the experiment succeeds, the Metropolitan Board of Works will permit an increase of the number of days for playing.

THE Fifty-Second Lower Rhine Festival, held at Whitsuntide at Düsseldorf, in the Tonhalle, which is in the centre of a garden, and will hold nearly 2,000 persons, came off successfully. There is a large organ in the hall. The chief novelty of the programme was the 'Hercules' of Handel, a work which Herr Joachim revived recently in Berlin with great success. The execution at Düsseldorf was superb from an executive of 840 choralists and instrumentalists, conducted by the great violinist with infinite skill. The solos were sung by Madame Peschka-Leutner (of Leipzig), Mdlle. Asmann, and Madame Joachim; Herr de Witt, tenor, from Dresden, and Herr Henschel, who sang the heroic music of the title part. An immense impression was created by the 'Hercules.' All the principals gained great distinction, especially Madame Joachim in the scene of Déjanire, wherein the death of the hero is deplored, and, full of remorse, believes that the Furies are destroying her. The scheme also comprised Beethoven's Mass in D, Herr Brahms's 'Schicksalslied,' the composer being present, the Jupiter symphony of Mozart, and the violin concerto of Beethoven, wondrously played by Herr Joachim, who was relieved in the direction of the Festival by Herr Julius Tausch, of Düsseldorf, and Herr Johannes Brahms. Herr Csillag played the violin solo in the Benedictus of the Mass.

THE *début* of Mdlle. de Reszke, whose Italian name is Reschi (sister of the baritone at Her Majesty's Opera), will be as Ophelia, in 'Hamlet,' with M. Lassalle in the title part, during the absence of M. Faure at London. Mdlle. Marguerite Baud is to make her first appearance as Marguerite in 'Faust.' M. Halanzier, it is added, has also engaged the tenor, M. Tournié, who is promised to sing at the Gaiety Theatre in 'Zampa' and 'La Favorite.'

THE company of shareholders of the Paris Gaité has been dissolved, and M. Offenbach now is the sole proprietor.

HERR RUBINSTEIN has left Paris for St. Petersburg, taking with him a libretto, by M. Jules Barbier, 'Néron,' which the pianist will set for the Grand Opéra. The *Revue et Gazette Musicale* corrects some mistakes as to the date and place of Rubinstein's birth. He was born the 18th of November, 1830 (not 1829), at Wechotynetz in

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Beesarabia, and not in Moldavia, as it has been stated; he is, therefore, a Russian bred and born. It is to be regretted that Herr Rubinstein has not visited London this season. Since he was last here he has made rapid strides as a composer.

THE *Journal de Rouen* published the programme of the festival for the Centenary of Boieldieu, which will commence on the 12th of June, by an open air military band evening concert before the statue of the composer of 'La Dame Blanche,' to be followed by a torchlight procession before the house where he was born, and through the chief streets. On Sunday (the 13th), 235 Orpheon Societies (7,000) will gather round the statue, will execute the 'Dame Blanche' overture and other works, besides an occasional cantata composed by M. Ambroise Thomas, Principal of the Paris Conservatoire. At noon there will be the competition in choral singing and in fanfares; in the evening, distribution of the prizes in the Place de l'Hôtel de Ville; at night, illuminations and fireworks. On Monday, regatta, nautical games, and balloon allegorical ascent; at night, performance at the Théâtre des Arts of acts from the 'Dame Blanche' and 'Le Nouveau Seigneur de Village,' to end with the crowning of the bust of Boieldieu. On Tuesday morning, a Mass in the Cathedral, composed by the son of Boieldieu; and in the evening, the Paris Sacred Harmonic Society, under the direction of M. Charles Lamoureux, will have a performance. The solo singers will be Mesdames Miolan-Carvalho, Brunet-Lafleur, Ducasse, and Tual, MM. Léon Achard, Bosquin, Caron, Poulitier, Barnolt, Barré, Lefebvre, Nathan, Neveu, Kegel, &c., all artists from the Grand Opéra and Salle Favart, in Paris. The Choral Societies of Rouen, the Municipal band, besides several regimental bands, will also assist.

MADAME THALBERG,—no relation of Mdle. Thalberg, of Covent Garden,—daughter of Jupiter Lablache and widow of the pianist, has presented a marble bust of her father, who was born in Naples, to the Conservatorium. Madame Thalberg has the collection of autographs left by her husband of MS. and other works by Asioli da Correggio, of Milan, Attwood, of London, J. S. Bach, Beethoven, Bellini, Berton, Cherubini, Eberlin, Galupe, Gluck, Handel, Hasse, Haydn, Hummel, Conradin Kreutzer, Matheson, Mendelssohn, Meyerbeer, Mozart, Pergolesi, Rescha, Romberg, Jean-Jacques Rousseau, Salarieri, Spohr, Weber, &c., besides four album volumes filled with signatures and contributions of ancient and modern masters. Thalberg, out of this valuable collection, had pieces which he called 'La Tribune,' containing the Messa, the sharp minor Sonata, Op. 27, the Dervishes' Chorus, the grand Trio in E flat—all MSS. of Beethoven—besides other compositions in MS. of Gluck, Haydn, Handel, Hummel, Hasse, Mozart, Mendelssohn, Spohr, Schubert, and Weber. It would be a pity if this valuable collection should eventually be dispersed.

THE French Opéra Comique, of Paris, has turned out several of the best singers for the Italian stage: M. Roger, M. Battaille, M. Faure, Madame Miolan-Carvalho, Madame Ugalde, Mdle. Marimon, Mdle. Singelli, &c., and now there is to be another importation in Mdle. Chapuy, whose debut is promised at Her Majesty's Opera, in Signor Verdi's 'Traviata.'

TWENTY-ONE recalls at Pavia for Signor Isidoro Rossi (not Lauro Rossi of Naples) are considered sufficient to establish the success of his new opera, 'Isabella Orsini.'

DRAMA

THE WEEK.

OLYMPIC.—'The Spendthrift; or, the Scrivener's Daughter,' a Comedy, in Five Acts. By James Albery.
OPÉRA COMIQUE.—'Andréa,' Comédie, en Quatre Actes et Six Tableaux. Par Victorien Sardou.

COMPARED with their French rivals, English dramatists seem like guerillas beside regular troops. There is no pretence of obedience to discipline. Each man makes war on his own account, and the success or failure of an individual undertaking does not in the slightest degree influence the general campaign. Of the three writers who supply the public with nine-tenths of what claim to be modern comedies, Mr. Albery is the most independent and undisciplined. Mr. Gilbert aims at shapeliness and regularity of composition, and is eccentric only in the choice of subject, his happiest efforts being those in which his world is ideal and his characters are fantastic. Mr. Byron burnishes conventional and old-fashioned characters until they shine with all the gloss of novelty, and brightens commonplace situations and action with dialogue not less amusing than extravagant and out of place. Mr. Albery lastly asserts an entire independence of law or control. While out-doing Mr. Gilbert in fantasy, he leaves his characters in what is supposed to be a real world, and he introduces into the midst of a carnival of madness proceedings so stagey and commonplace, that Mr. Byron in his moment of utter need would shrink from their employment.

His 'Spendthrift; or, the Scrivener's Daughter,' is announced as a comedy of adventure, in five acts. The title originally chosen, 'The Good Samaritan,' was abandoned, as we understand, in consequence of an objection to its scriptural derivation. Had this name been retained, and had the piece been further described as a whimsicality, or something of the kind, it would have come before the public with a better chance of being comprehended and accepted. As it stands, it is more like a perplexing dream than a rational composition. Place the scene in fairyland, the incidents would find readily enough acceptance. There is a sort of sequence about the events which, in a world where motive and custom are quite different from what they now are, might render them comprehensible. In commonplace and matter-of-fact regions, however, we hesitate to believe in the possibility of men being influenced by such motives or led to such actions as are presented. A portion of the plot will serve to speak for the remainder. A gentleman, going home at night, sees a stranger in the hands of the constables. Being a good Samaritan, he takes charge of him, and offers to lead him home. In a pocket-book he finds a name and address, which he, not unnaturally, but erroneously, assumes to be those of the bearer. The drunkard is accordingly led to the house of a stranger, and, with due solemnity, marshalled by his friend into the library or drawing-room. No servant has been aroused. In the room, asleep, is a lady, assumably the wife of the drunkard. Without awaking her, our good Samaritan officiates as the valet to his helpless friend, taking off his wig, hat, boots, and coat, and sending him to bed in what he assumes to be his room. Bridging over the events which follow, and which would take some time to narrate, we pass at once to the conclusion of this episode. The host, returning,

furiously with jealousy, from an exploration of the neighbourhood, finds a coat not his in his drawing-room, a stranger occupying the bed-room of his son, and a second installed in that of his wife.

Absurd and improbable as all this seems baldly stated, it appears yet more preposterous when the chain of events which lead to the position is made apparent. The only verdict, indeed, that can be passed upon the piece is that it is lunatic. It abounds with fine touches, it is full of cleverness of construction and wit of dialogue. Playful and graceful allusions are not wanting, ingenuity is redundant, and good and thoroughly dramatic situations are obtained. Yet the result is a failure, which the cheers of a good-natured and singularly appreciative audience cannot conceal. Abundant proof is afforded by late experiments that Mr. Albery is the most original, witty, and inventive of English dramatists, and that he is also the least capable of giving a fitting shape to the quaint ideas with which his brain teems. But one course appears open to him, if the world is to benefit by his efforts. He must take an experienced and prosaic collaborator, who will supply him with ballast, and keep him generally in order.

The acting was adequate. Mr. G. W. Anson, who bids fair to be one of the best low comedians our stage has seen, was admirable as a tipsy baronet. Miss Fowler, whose progress has been remarkable, and who, in not more than two or three years, has succeeded in proving herself an artist, played with much vivacity the part of a gay and coquettish heroine. Mr. Neville gave a spirited and intelligent rendering of the hero, and Mrs. Stephens, Mrs. Viner, Messrs. Harcourt, Stephens, Vollaire, and Forbes Robertson, acted with an ensemble now happily more common upon the London stage than it was a few years ago.

M. Sardou's 'Andréa,' which constitutes the latest novelty at the French plays, bears trace of having been intended for an audience less critical than that to which the author's works are ordinarily subjected. It was in fact written for America, where it was first produced. While not less ingenious or less strong in situation than previous pieces, it incorporates with the more serious action scenes of farce, such as in France are seldom introduced into regular comedy. To this fact may be attributed its comparative failure at the Gymnase Dramatique, at which theatre it was given, with Mdle. Blanche Pierson in the rôle of the heroine. It is, perhaps, out of compliment to the supposed rigour of Anglo-Saxon audiences, that the play is supplied with an unexceptional model. Its story illustrates the triumph of the wife over the mistress, and introduces two powerful situations. The first of these occurs when the wife, hidden behind one of those screens without which the comedy of intrigue could scarcely be conducted, overhears her husband pleading to another woman; the second when, knowing that he has an assignation, she strives by every device love can suggest to detain him past the hour for which it is fixed. A scene similar to that last named occurs in 'Le Pour et le Contre' of M. Octave Feuillet, but is different in result. The tenderness and pathos of these situations were fully evoked by Mdle. Hélène Petit, of the Odéon, a young and attractive actress, whom this play introduced to the London

CRITERION THEATRE, Regent Circus.—Spies and Pond, Solo Proprietors and responsible Managers.—Every Evening, at Eight, the new Comic Opera by Charles Lecocq, 'GIROFLE-GIROFLA.' Produced under the direction of Mrs. W. H. Lister. Conductor, Mr. F. Stanislaus. Principal Artists: Miss Julia Matthews, Rose Keene, Emily Thorne, Alice Hamilton; Messrs. A. Brenner, Perrini, Lordan. Prices of Admission: Private Boxes, from 12s. to 50s.; stalls, 7s. 6d.; Dress Circle, 5s.; Pit, 2s.; Amphitheatre, 1s.—Doors open at 7.30; commence at 8.—Box-office open daily from Ten to Five. Acting Manager, Mr. Edward Murray.

public. The reserved style of Mdlle. Petit is formed upon that of Madame Arnould-Plessy, the most finished *comédienne* the French stage possesses. Her quietude in the early scenes, looking almost like mannerism, formed a fine background to the profound display of emotion in the subsequent situation, in which she sought to hold her husband. Mdlle. Petit is a conscientious artist, and a woman of considerable personal endowment. No actress of equal value has appeared during the present season. Her retention is much to be desired, since it places the management in a position to produce most of the masterpieces of the latest school of French comedy. Mdlle. Wilhem gave a frankly amusing rendering of *Stella*, the woman who becomes the rival of the heroine. MM. Chantal, James, Schaub and Bilhaut completed a cast which was adequate in most respects.

Dramatic Gossip.

THE first part of 'King Henry the Fourth' has been produced at the Surrey Theatre, and has proved the means of introducing to the London public Mr. E. S. Conner, an American actor, who gives a conventional representation of Falstaff.

'LA GRAND' MAMAN,' of M. Edouard Cadol, produced at the Comédie Française, is one of those studies of social manners with which modern comedy seems almost monopolized. It displays the want of firmness in style and precision in plan which characterizes the author's previous works. Armand, son of the Comte and Comtesse de Brienne, seeks to espouse Alice, daughter of the President of the Court of Aix. A process between his father and mother for a separation is about to be pleaded, and the scandal it creates is such the President cannot entertain the proposition of the youth. Fortunately a young *viveur* dares to cast a slur upon the honour of Madame de Brienne, and is at once challenged by Armand. The father hears of the duel, and claims as his own the right to resent such an insult. With ingenuous truthfulness, Armand reminds his father it is late in the day to put forth such pretensions. The duel is, however, fought between the father and the libeller, the former being wounded. Its result is to bring about a reconciliation between husband and wife, who go together to the President to demand the hand of his daughter, and are not refused. La Grand' Maman meanwhile has set in movement all the strings by which this end is brought about. This character was admirably played by Madame Arnould-Plessy. M. Febvre presented the Count, and M. Pierre Berton, Armand. Other characters were sustained by Mesdames Madeleine Brohan and Provost-Ponsin.

'QUÊTE À DOMICILE,' a one-act comedy of M. Verconsin, originally intended for the Comédie Française, and withdrawn thence in consequence of the management requiring so many changes the author preferred to remove his piece, has been given at the Gymnase. A widow, well played by Mdlle. Legault, calls upon a certain Comte Gontran (M. Achard), to ask for aid in establishing a refuge for penitents. She is refused at first; but the Count is in the end persuaded not only to give largely to the suggested charity, but to make serious proposals to the fair *quêtuse*.

'MARIE JEANNE,' a melo-drama, by M. D'Ennery, first produced in 1845 by Madame Dorval, has been revived at the Théâtre Lyrique-Dramatique, with Madame Marie Laurent in the part of the heroine. This rôle is quite within the reach of the present exponent, who produces in it a strong effect. The piece is the original of 'Janet Pride,' 'Plus de Journaux,' a one-act piece by MM. Bochart and Lugnet, has been produced at this theatre.

TO CORRESPONDENTS.—H. S.—H. K.—C. B.—B. T. R.—B. M. T.—R. R.—R. B.—F. S.—F. W. O. D.—received.

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